The · School · Arts · Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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CONTENTS

WOODCARVING IN SWITZERLAND	*Marie Widmer*	259
A KANGAROO TABLE	*Lanice Paton*	263
SIMPLIFIED COLOR CEMENT	*Pedro J. Lemos*	264
ART IN INDUSTRY	*Richard F. Bach*	269
RELIEFO FRAMES	*Truman R. Hart*	274
FROM RIGS TO FURNITURE	*Robert Floyd Gray*	276
HOW A BRONZE STATUE IS MADE		281
A MECHANICAL AID FOR TEACHING PERSPECTIVE	*John Dean*	282
COMMERCIALISM IN ART	*Julia W. Wolfe*	285
CORRELATING DRAWING WITH OTHER SUBJECTS	*Marguerite MacFarlane*	290
GEMS, ANCIENT AND MODERN	*Julia W. Wolfe*	294
HELPS FOR PRIMARY AND GRADE TEACHERS		
A CHILDREN'S DESIGN ASSEMBLY	*Jessie Todd*	302
CARDBOARD CIRCUS ANIMALS	*Dorothy B. Kalb*	310
TO HOLD YOUR RUBBERS	*Emilie P. Linder*	312
VALENTINE BOXES	*Antoinette Hollister*	316
A SIXTH GRADE CORRELATION OF READING AND ART	*Kathleen Kelley Backer*	318
BOOK REVIEWS	*The Editor*	320
REFERENCE MATERIAL FOR THE ALPHABETICON		
THIRTY-ONE PLATES		260–319

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ALL the greatest art the world has ever produced is fitted for a place and subordinated to a purpose. The best sculpture yet produced has been the decoration of the front of a temple: the best painting, the decoration of the walls of a room. The greatest work of Raphael is simply the well-coloring of the walls of a suite of apartments in the Vatican: and his cartoons are only designs for tapestry. Michael Angelo's greatest painting is on a ceiling in the Pope's private chapel. And we may multiply such instances. Leonardo da Vinci's greatest work is the decoration of a wall in a dining-room for monks. The greatest work of Lorenzo Ghiberti, the leader of Renaissance sculpture in Florence, was simply the execution of some bronze gates. Gibbon says of the great church of St. Peter's in Rome, designed by twelve architects, among whom were Michael Angelo, Bramante and Raphael, that it is the most glorious structure that has ever been applied to the use of religion: while the Roman aqueducts, those marvelous creations of architecture, enriched by noble sculpture, were simply troughs for carrying water. — RUSKIN.

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Woodcarving in Switzerland

MARIE WIDMER

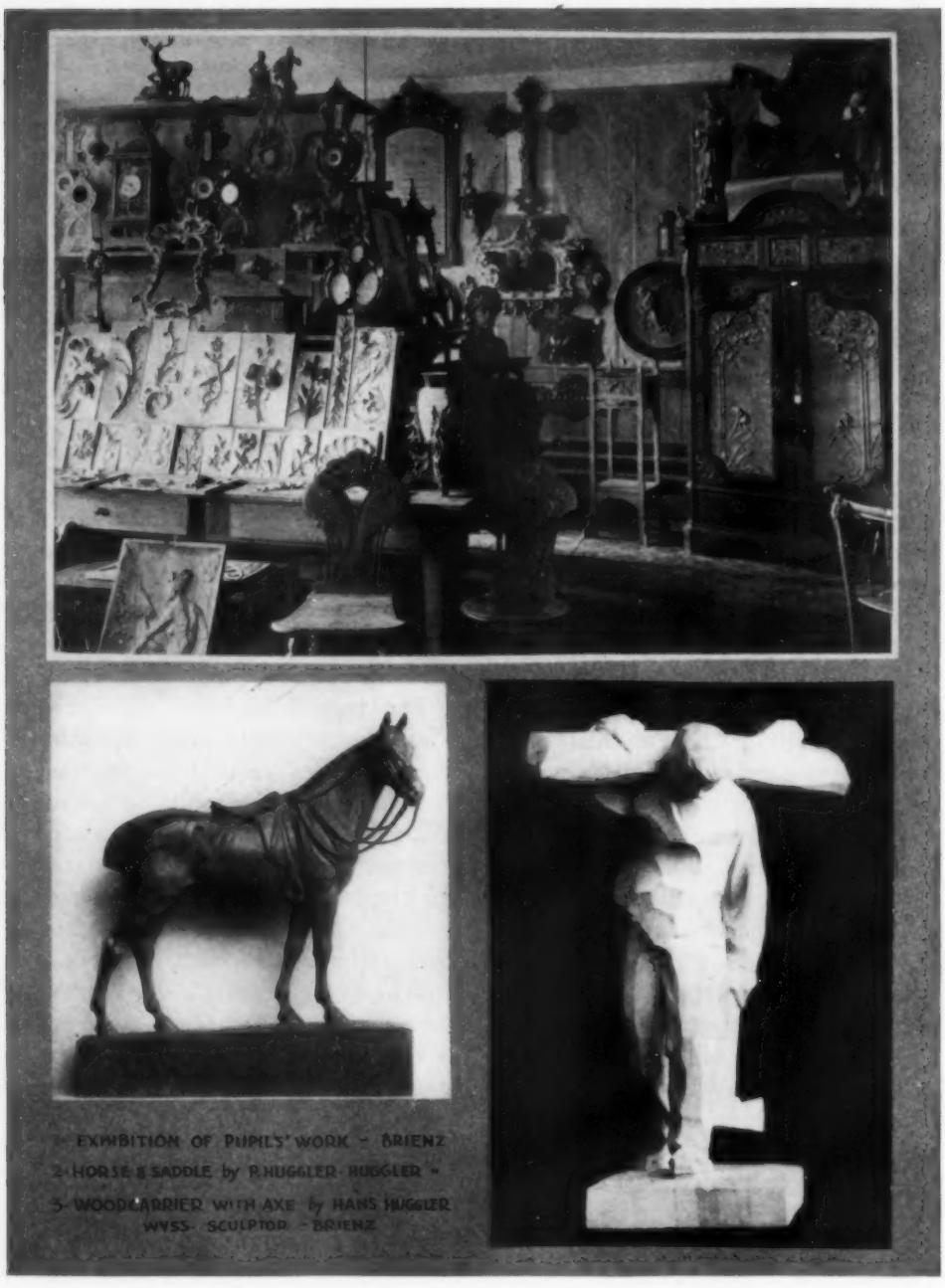
THE art of woodcarving has for many centuries been cultivated in Switzerland to a certain degree, for what was more natural for a people who lived amidst the inspiring grandeur of Europe's paradise than to feel a keen desire to create and decorate objects which were pleasing to the eye.

At first the peasants of the mountainous regions tried their hand at woodcarving during the long Winter months; it proved an agreeable pastime and crude as many of their products were, they nevertheless found a ready market when the foreign visitors began to arrive in the Spring and Summer. Alpine flowers and animals, also representations of châlets, were the first and natural subjects they chose and they executed them with rare realistic precision. With the gradual improvement of their tools, the amateur carvers were able to turn out more difficult and more artistic objects and many a peasant whose meagre dairy farm could hardly yield enough for the support of his family, began to resort to woodcarving as his principal occupation.

Woodcarving as a regular industry has had its seat in the Bernese Oberland since the early part of the last century. At that time Christian Fischer, an exceptionally clever turner at Brienz, produced such wonderful objects in wood that his fame spread throughout the land. He was actually the first to realize the possibilities of woodcarving as a remunerative trade. He offered his advice to the amateur carvers of his district and even started to give systematic instructions to a number of novices. Thus he really laid the foundation stone to the now famous woodcarving school in Brienz.

The remarkable work of Christian Fischer was brought to the attention of the authorities and both the Federal and the cantonal Governments, as well as the village of Brienz and other neighboring communities, voted yearly subventions for the maintenance of a woodcarving school. The purpose of this establishment, which was founded in 1860, but which for the first twenty-four years was only a designing school, is to enable woodcarvers to acquire a thorough practical and scientific training in their profession. Various side courses offer moreover an opportunity to pupils to specialize in any preferred branch.

For Swiss citizens the tuition is gratuitous. A registration of Francs 10. is charged and the pupils are definitely enrolled after a probation of one month. Foreign students are also admitted, provided there is accommoda-


1- EXHIBITION OF PUPILS' WORK - BRIENZ
2- HORSE & SADDLE by R.HUGGLER - HUGGLER -
3- WOODCARRIER WITH AXE by HANS HUGGLER
WYSS- SCULPTOR - BRIENZ

THE UPPER PANEL SHOWS AN EXHIBITION OF WORK DONE BY PUPILS IN THE WOODCARVING SCHOOL AT BRIENZ. THE WORK FROM LEFT TO RIGHT ILLUSTRATES THE GRADUAL ADVANCEMENT OF THE COURSE FROM SIMPLE TO ADVANCED PROBLEMS

VIEWS OF THE WOODCARVING AND MODELING ROOMS AT THE BRIENZ SCHOOL

tion; in their case the yearly tuition fee is at least Francs 50. A considerable portion of the school materials is given to the young people free of charge.

The apprenticeship for animal and ornamental carvers is three years and for human figure sculptors four years. At the end of these respective terms the students have to pass a State examination.

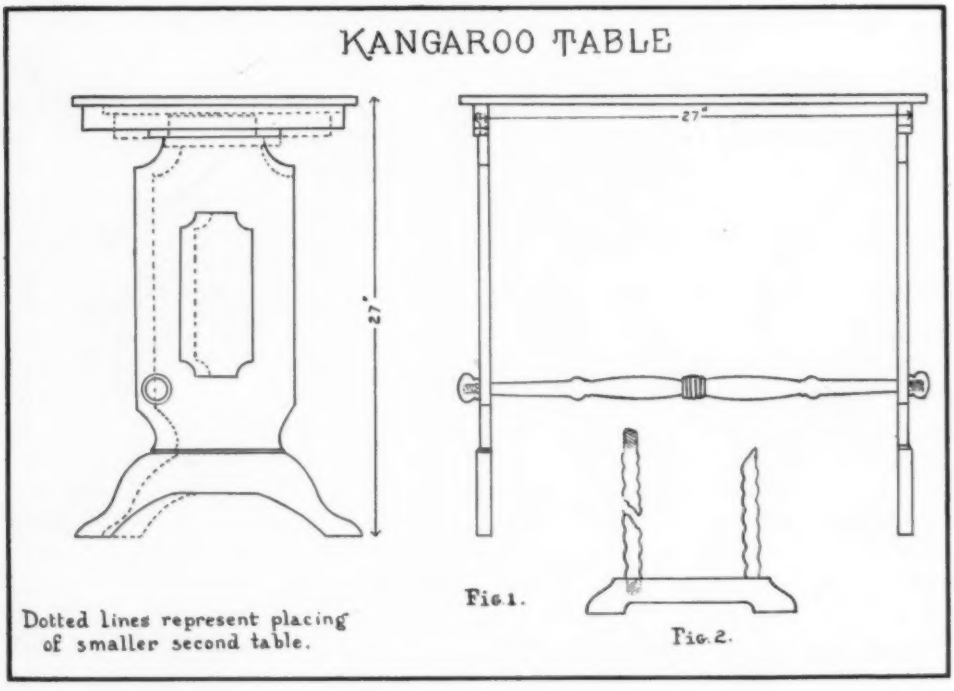
One of the most noteworthy features of the woodcarving school at Brienz is the small Zoölogical Park belonging to the institution wherein the students are enabled to make practical animal studies.

The products of the more advanced pupils are on sale in a special showroom and exhibitions are also arranged from time to time so as to acquaint the public with the general activity of the school. Besides a bewildering assortment of the well known smaller souvenirs, among which there is, however, never a lack of ingenious novelties, we find exquisitely worked pieces of furniture, statues, groups, etc. There is a big firm in Brienz—E. Binder & Company—whose name alone vouches for veritable products of art—all in wood. Their exportations extend all over the globe; and a big portion of the woodcarved articles, especially the crucifixes, which are sold in the mountains of Bavaria and the Tyrol, are also manufactured in Brienz.

Brienz may well be called the wooden village. It is a small peaceful community situated on the verdant shores of a transparent lake, at the foot of a glorious mountain height. The houses are nearly all in the picturesque Bernese Oberland châlet style; spacious old structures of wood, tanned by the sun of many Summers. Blissful happiness dwells in this idyllic spot to whom the woodcarving industry has brought comparative prosperity—and the wood sculptors of Brienz think highly of their art. They study Nature, humanity and animal life and are thus able to turn out products which are world-famous for their marvelous likeness to Nature. Woodcarving is no longer a handicraft; it has become an art and highly developed at that, but even the young people who have visited foreign academies and art schools return to their native village. There they settle down in a cosy châlet and carve in wood their aspirations and ideals as artists, and their very feelings as men.

Although Brienz is situated on the

famous route from Interlaken to Lucerne, it is really not so well known as it deserves. Woodcarved articles are on sale throughout Switzerland and the average tourist who is pressed for time does not indulge in what he considers as unnecessary stop-overs. By not devoting at least a few hours to this most charming spot in the Bernese Oberland, where the life and artistic progress of a people is illustred in big and numerous smaller exhibitions of carvings, he misses an opportunity to become acquainted with a phase of Swiss life which is not only enchanting, on account of its picturesque surroundings, but which also furnishes a proof that the humble peasants who call this fairylike spot their homeland were endowed with artistic qualities long before they directed their attention to anything else except their farms, i.e. that beautiful surroundings awaken the artist in mankind.



WORKING DRAWING FOR THE TABLE DESCRIBED BY LANICE PATON. THIS TABLE FORMS A MOST INTERESTING PROBLEM FOR THE MANUAL TRAINING CLASS

A Kangaroo Table

LANICE PATON

THE name of this table is not a technical one but it seems to be particularly applicable because, as an elderly gentleman described it, the table, like the kangaroo, carries its young with it. This gentleman went on to say that the table, a native of Syria, was named "Jauz," and that its two children were called respectively "Mishmush" and "Zeitun," all of which was perfectly true, as you will recognize them from a further description.

The Kangaroo Table, in short, is so constructed as to accommodate two other little tables which fit exactly inside it, one beneath the other. The largest table was originally intended perhaps to hold the tray with the various utensils for making Turkish coffee and the smaller tables were pulled out when needed to hold the dishes of sweetmeats. The English people who have "kangaroo" tables in their courts in Syria use the big one sometimes to support the welcome four o'clock tea-tray, while the little ones accommodate the plates of scones or act as convenient depositories in the vicinity of guests.

Similar tables have proven useful in America, especially where the rooms are so much smaller than in oriental houses and where there is more excuse for condensing the furniture. It is amazing how many uses such a table serves, aside from acting as a support for a tea-tray. Each portion is so light that the table is easily moved to accommodate anything from a pet fern to a work-basket.

The plate describes the table more quickly than words. The drawing happens to be based on a Japanese lacquered table, similar in construction to the Syrian ones but somewhat stronger. The Syrian tables usually have slender, turned legs stayed at the bottom by a cross support. A detail is shown in Figure 2. If the legs are made to screw in, the whole table can be taken apart, as can the one shown in Figure 1.

It merely remains to say what kind of wood is used. "Jauz," the big one, is "walnut." "Mishmush" is "apricot," and "Zeitun" is "olive." These happen to be woods easily procurable in the vicinity of Gerard Institute, Sidon, where the boys make such tables. In America, however, any other light-weight woods could be substituted. Black or white walnut, cedar, gum, apple, or mahogany would work well. Oak is too heavy, and chesnut too open-grained, as it is liable to chip when the table is being shoved in and out. For this reason, it is evident that the better-seasoned, the firmer, and the closer grained wood and the harder the finish the more satisfactory the result.

Simplified Color Cement

PEDRO J. LEMOS

COLOR cement handicraft has come to stay in the high schools as an applied art probem and many teachers have found it a problem which creates interest and enthusiasm among the students because of its practicability and inexpensiveness.

Teachers, even in grades below the high school, have used problems in cement and secured good results, but the problems have of course been somewhat simplified to meet the limitations of younger students.

The great argument in favor of color cement handicraft is its non-equipment feature, as aside from a little Petroma and ordinary Portland cement, the rest of the working tools are such as can be gathered in any home or made from the simplest of materials. Then too, the problems may start from the simplest and easiest forms progressing to objects as large or as intricate as one wishes to make them.

One student who, seven years ago was producing her first problem in tiles, is now making beautiful garden seats, fountains, and much-in-demand garden vases. The handicraft permits one to travel as far as he wishes in its possibilities, and is of great present day value because the use of cement is increasing every day in our industrial activities.

In response to requests from teachers for help in the use of color cement in grades, and in co-operation with a group of teachers who represented supervisors, normal teachers, and grade teachers, I presented the problem recently as a research problem and after a short while a series of very successful problems for grade use were developed.

These problems eliminated all the use of plaster molds or difficult forms and will once and for all banish the idea that color cement is only a high school medium and that it cannot be used in the grades.

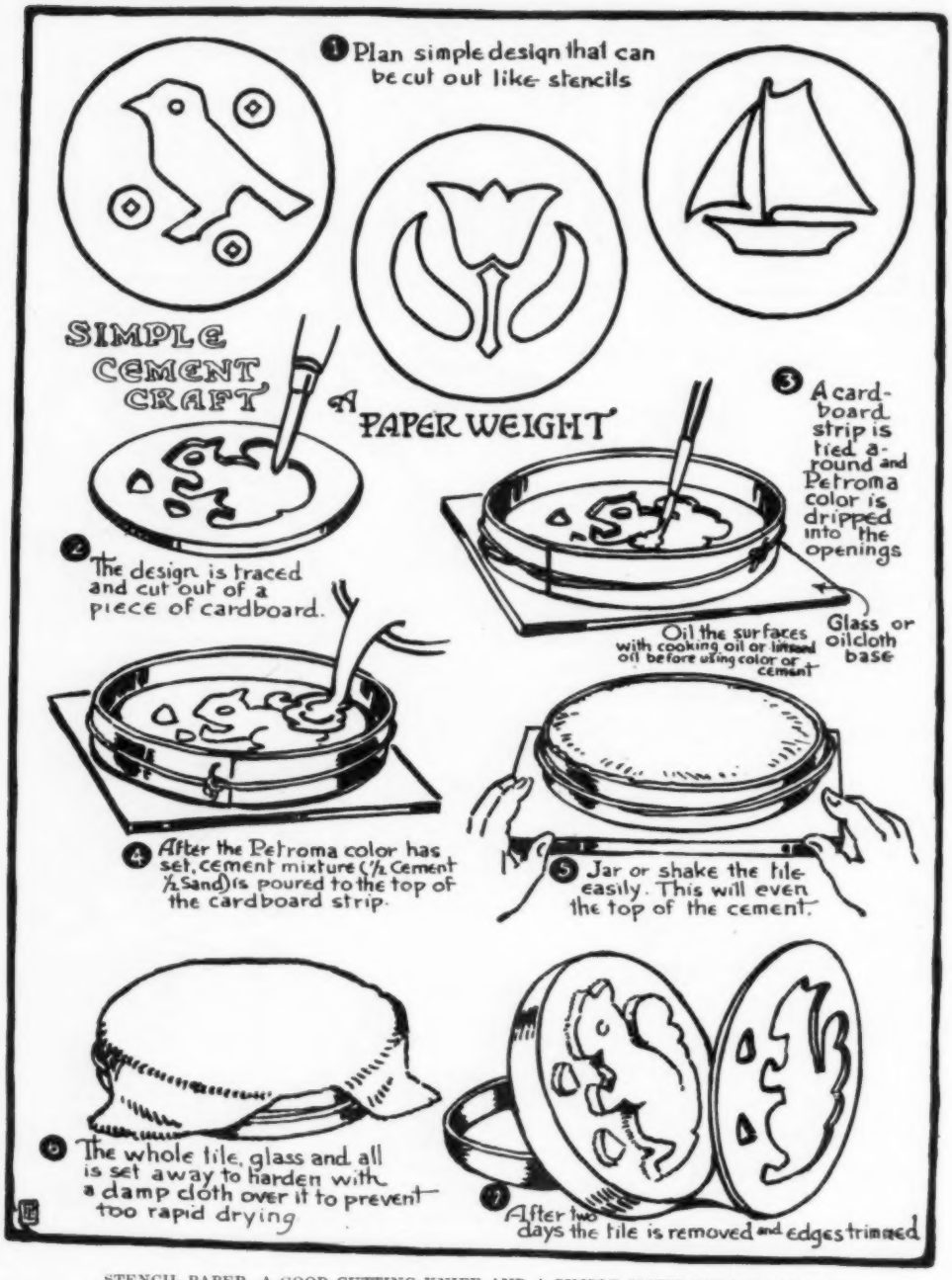
Any teacher who works out the problems illustra ed on the following four pages will conclude that good results are more easily possible at considerable less expense than many other handicrafts that are now used in the grades.

One of the fine results of the research work by the group who worked the grade problems was the demonstration that in most instances the simpler effect in design or pattern produced more pleasing results than when more elaborate ideas were attempted. Some who trended toward over-worked designs or the more intricate shapes were influenced more toward simpler and thereby more restful patterns.

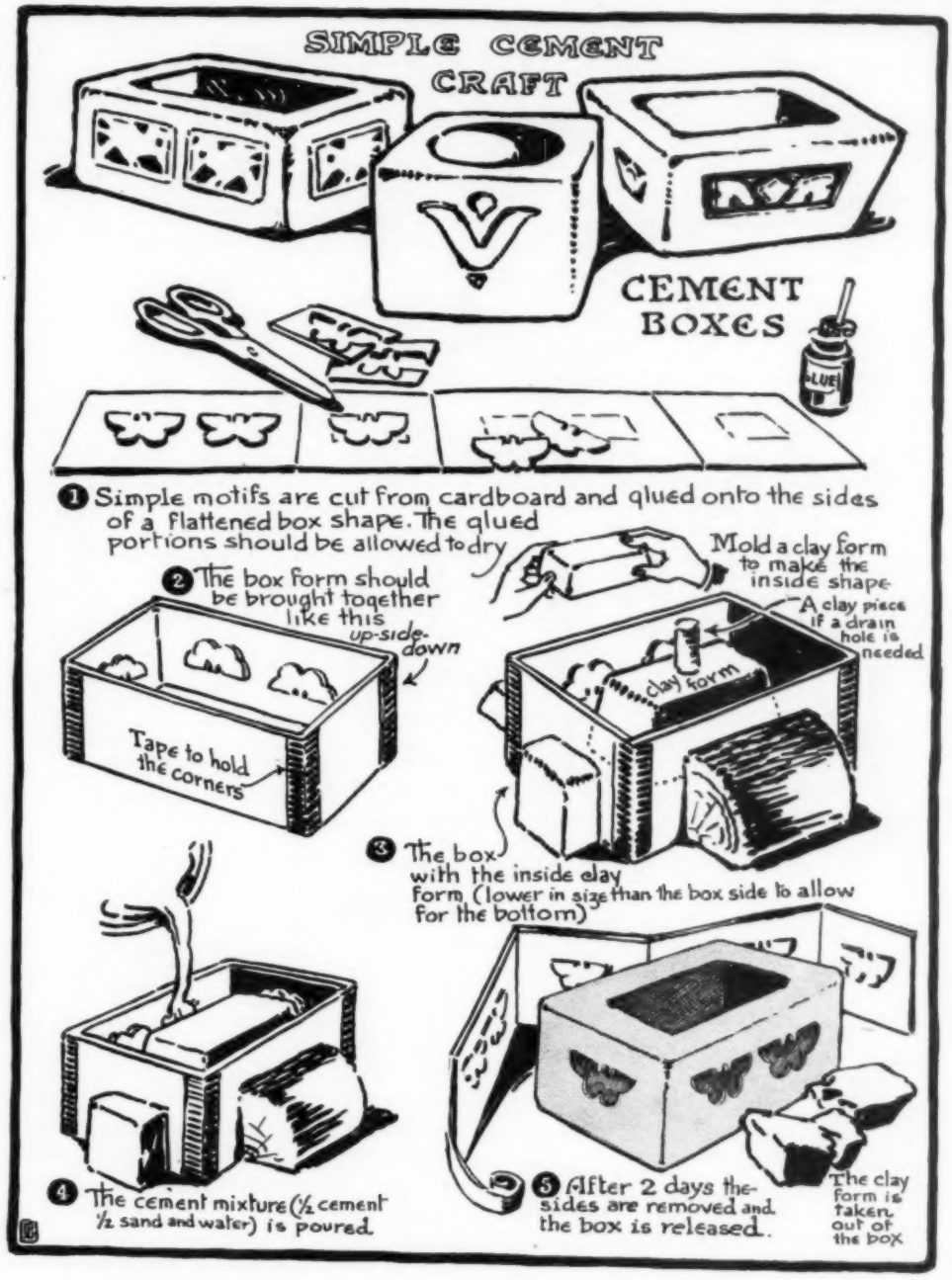
This accented the need in cement handicraft as in any other handicraft that an important element toward lasting good design is that of the choicest use of a few lines or forms rather than an unlimited use of much material. Particularly where one is working with stone material, such as color cement becomes, the patterns should be bold, simple and economical in detail, rather than thin, intricate and ornate.

SIMPLE CEMENT CRAFT
1 Draw a simple design in outline on a piece of paper
A SQUARE TILE
2 A piece of glass or celluloid - upper side wiped with oily cloth is laid over the design.
Oil cloth may be used instead of glass or celluloid
3 Petroma is mixed with ordinary cement and painted on the glass over the design.
4 A strip of cardboard is tied around or held in place with clay or weights.
5 The color having set the tile is completed by pouring cement mixture (½ sand and ½ Portland cement and water)
Other shapes may be used
6 The tile is covered with a damp cloth and left to harden for 2 days.
7 The cardboard strip and glass (or celluloid) is removed completing the tile
The finished tile should be hardened in water for 3 days.
The color should be dripped on and not stroked on

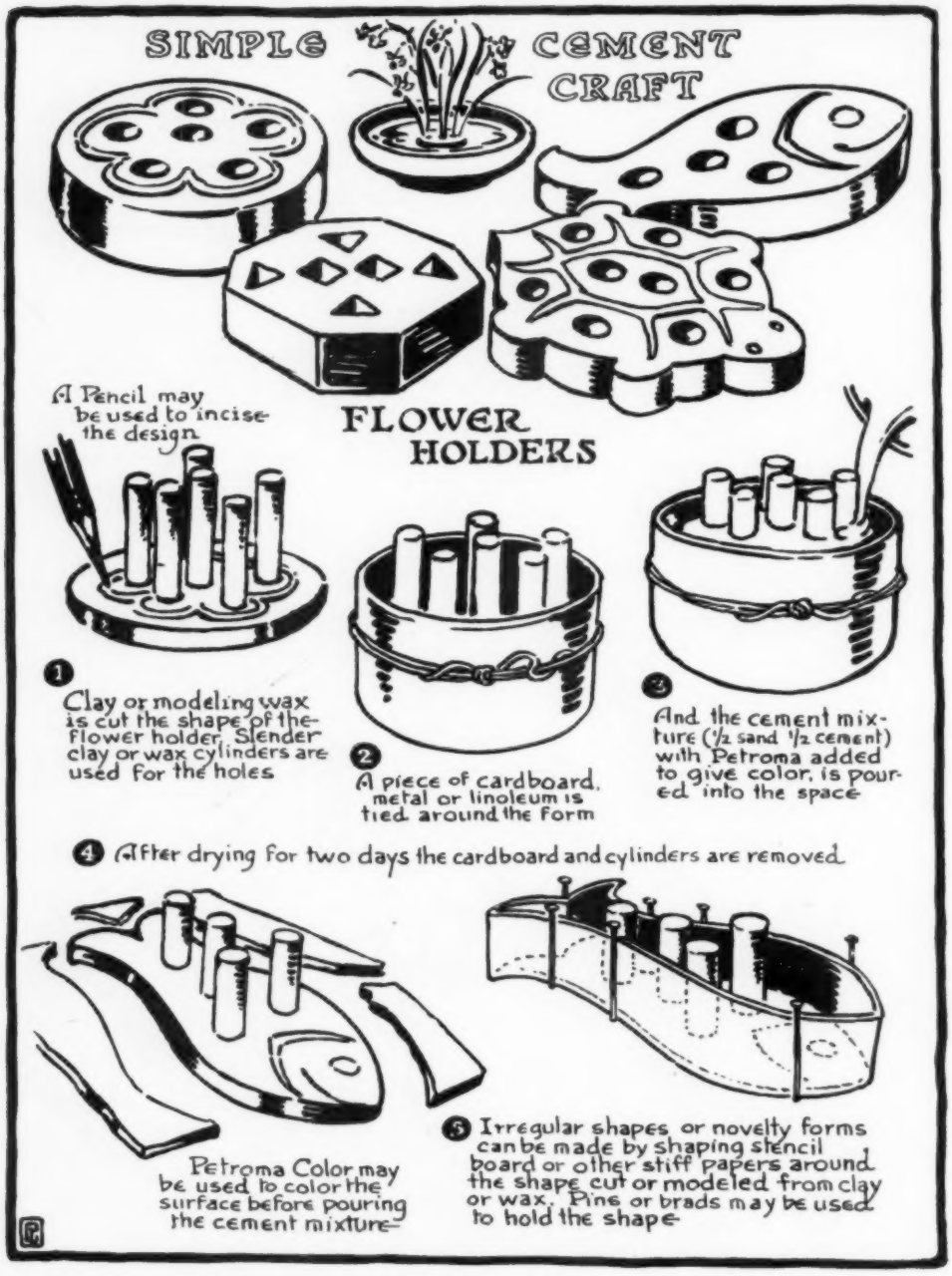
THE SIMPLEST OF DESIGNS WHEN APPLIED TO CEMENT PROJECTS PRODUCE VERY PLEASING RESULTS


1 Plan simple design that can be cut out like stencils
SIMPLE CEMENT CRAFT
A PAPER WEIGHT
2 The design is traced and cut out of a piece of cardboard.
3 A cardboard strip is tied around and Petroma color is dripped into the openings
Glass or oilcloth base
Oil the surfaces with cooking oil or linseed oil before using color or cement
4 After the Petroma color has set, cement mixture (½ Cement ½ Sand) is poured to the top of the cardboard strip.
5 Jar or shake the tile easily. This will even the top of the cement.
6 The whole tile, glass and all is set away to harden with a damp cloth over it to prevent too rapid drying
7 After two days the tile is removed and edges trimmed

STENCIL PAPER, A GOOD CUTTING KNIFE AND A SIMPLE MOTIF WILL PRODUCE A GOOD APPLIED DESIGN IN CONNECTION WITH COLOR CEMENT WORK


SIMPLE CEMENT CRAFT
CEMENT BOXES
GLUE
1 Simple motifs are cut from cardboard and glued onto the sides of a flattened box shape. The glued portions should be allowed to dry
Mold a clay form to make the inside shape
A clay piece if a drain hole is needed
clay form
2 The box form should be brought together like this
up-side-down
Tape to hold the corners
3 The box with the inside clay form (lower in size than the box side to allow for the bottom)
4 The cement mixture (½ cement ½ sand and water) is poured
5 After 2 days the sides are removed and the box is released.
The clay form is taken out of the box

FLOWER BOXES AND OTHER GARDEN FURNITURE CAN BE SUCCESSFULLY MADE IN CEMENT. TRY THE ABOVE PROBLEM FOR A SIMPLE METHOD TO PRODUCE A BOX IN COLOR CEMENT


SIMPLE CEMENT CRAFT
A Pencil may be used to incise the design
FLOWER HOLDERS
1 Clay or modeling wax is cut the shape of the Flower holder. Slender clay or wax cylinders are used for the holes
2 A piece of cardboard, metal or linoleum is tied around the form
3 And the cement mixture (½ sand ½ cement) with Petroma added to give color, is poured into the space
4 After drying for two days the cardboard and cylinders are removed
Petroma Color may be used to color the surface before pouring the cement mixture
5 Irregular shapes or novelty forms can be made by shaping stencil board or other stiff papers around the shape cut or modeled from clay or wax. Pins or brads may be used to hold the shape

OTHER OBJECTS AND PROBLEMS CAN BE DEVELOPED ON THE SAME PRINCIPLES SHOWN ON THESE PAGES. WITH PETROMA TO COLOR THE CEMENT, FINE COLOR IS SECURABLE IN THE INTERESTING CRAFT OF COLOR CEMENT

Art in Industry

RICHARD F. BACH

THIS is not an article on the business of art; nor is it concerned with the art of business. It has the simple thesis that art is worth money in trade, that art annually sells products valued in billions of dollars, that artistic design is a selling point as important in many industries as warmth is in selling wool, endurance in selling tires, health in selling cattle, or the weight of lead content in selling oil paint; in other words, that many industries count on art as an initial ingredient without which their products would not be salable.

The conception is not new; it is as old as architecture, or better, as old as personal adornment. Man has always counted heavily on appearances. To count on appearances does not mean to favor externals regardless of structure beneath. Good appearance, attractive design, is not superficial in value or intent, even though actually applied on the surface. It is part of the first conception of the object.

The design of a locomotive or trip hammer or steam shovel implies its mechanical function. By comparison, the design of a chair or lamp also implies a utilitarian purpose; and the design of a cuff link or inkstand or collar box maintains the same principle. Compare Peter Cooper's first "steam wagon" on the B. & O., with the iron horse that hauls the Twentieth Century from New York to Chicago. The difference is seen first in design as expressive of function, second in the effort to make the newer thing more attractive, "better looking," more appealing to the eye, which is a roundabout way of saying more satisfying to the mind. Practical, hand-satisfying function has begun what more ethereal mind-satisfying design must complete. Design cannot make amends for lack of functional value. A beautifully designed stove that is not constructed for draft is neither a good stove nor a good design, because in the first place it must be useful.

Typewriters of long ago were highly decorated—with paint; but they were of limited practical value. Typewriters of today are the acme of practical value, and their decoration is one of form alone. Yet compare the first Remington with the latest portable model; the advance in function has been backed up at every step by an effort to develop a "better looking" machine. Design has worked out from the facts, which require the maximum strength and service from the minimum of material; design subscribes to this principle of our vaunted efficiency. No doubt a great part of this effort is unconscious; that is its saving grace and greatest advantage; that is its fundamentally human quality.

Our examples above are drawn from fields in which mechanical design predominates. Design as expressive of function is just as characteristic of products in which mechanism does not count, but in which the physical function has to a great extent yielded importance to the mental. A device for mechanically squeezing oranges may be very useful without being attractive, yet as soon as it has reached a standard of performance it is made more attractive in appearance, so that it becomes an asset to the soda fountain. By contrast, a well-built safety clip and the strongest silk string or patent settings are but minor considerations in a necklace. The factor of utility in the practical sense is small as compared with the mental satisfaction found in the appearance of the piece.

Design as a Salesman

It is with the so-called "art industries" that we are here concerned, industries in which artistic design sells the product. Consider women's handbags or bathing suits, men's shirtings or cravats, ribbons, lace, flappers' scarfs, or sport clothes for both sexes, to mention but a few items in the ever-changing kaleidoscope of fashion, in these we have the most exaggerated examples of the selling value of "artistic design," the commercial value of the "better looking" thing, the cash value of beauty. It is an admissible argument that in such products, created for ephemeral use, the

AN OLD CHINESE VASE AND THE SAME DESIGN USED TO BEAUTIFY A TALCUM POWDER CAN

sale is quick and the beauty therefore of the same stamp. Too often is this true, but the process of thought which accomplishes the purchase is the same.

Refer the matter then to more solid things such as rugs, arm chairs, sideboards, wall paper, lighting fixtures, linoleum, upholstery fabrics, and other elements in home furnishing. Here we seem to restore the balance. Material, execution and design, the controlling triad of manufacture, are seen in proper proportion.

Material, execution and design are the leading considerations that guide the product from first conception to finished piece on the salesroom floor. Materials we know and can choose. Execution we know and can master; we have equipment and the power to control it. But what of design? In American art industries today, design is the step-child.

Business men have reasoned it out for themselves over and over again. The hand is too slow to supply the mass with, let us say, woven silks. Mechanical means are soon found for weaving the silk. The new toy is developed to an egregious degree: attachment follows attachment, until the apparatus is so complicated and seemingly so omnipotent as to stagger its inventors. Millions of yards are fed to it with amazing results. No one seems to notice that the mechanism has become the master, that every design produced subscribed more and more to mechanical limitations, progressively lost vitality and artistic expression (which I hold to be the equivalent of salability); that in the end there would be a stalemate. Thousands of yards from a single motive, drawn up in a space perhaps eighteen inches square; thousands of yards of assured sales before the loom can with profit be set in motion.

This is spreading design on very thin, thought some; when one design can travel as far as that, it cannot be very important in a single yard. No, said others, the more yards you weave the more important is your design for a single repeat; the business value of the original design must be multiplied by the number of times it is used. These two opinions still continue side by side. Those who favor the latter are still in the minority and will be until American business sees its daily loss.

Business has given much thought to raw materials, their selection, naming, storage, and preparation for use; business has also collectively studied production, processes have been standardized, the cost of a single movement of a single operative is known, machines and management hold no secrets, turnover, transportation and other details are an open book. And there business has stopped.

Business has never collectively interested itself in design as a controlling factor in production. It has been blinded by volume, dazzled by numbers; it has made 10,000 rolls of wall paper as intelligently as it has made 10,000 kegs of shingle nails. The process has been perfect—mechanically; perfect in the same sense that the phonograph is a perfect representation of the voice. The difference is that these rolls of wall paper can in the end achieve a form of appeal which kegs of nails must forever lack, if they are to continue useful.

In producing this wall paper, and we could as well say carpets, candlesticks, bookbindings or watchcases, business has aimed at perfection in material and at perfection of handling. Design has just "sort of come along"; worse than that, it has been neglected, forgotten, marooned, and often made to walk the plank. At the same time, when a sale is to be made, what is the talking point that carries the

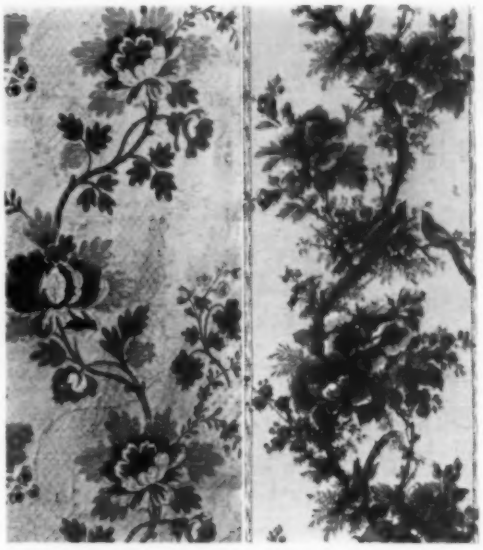
greatest weight? This same design which seemed insignificant at the beginning of the process of production suddenly assumes importance.

The manufacturer says to the buyer: "I want you to note this timber, get the weight and strength of it, the way we have treated it with this and that; then look at our construction, the finest piece of joinery to be seen in the markets of the world; then this finish," etc. Meanwhile the buyer's picture of prospective sales has granted meager space to wood and build and varnish; it has been based mainly on comfort and convenience in use and on appearance, which is design. He has seen comparative values on the fourth floor of his store, the values that control his customers' judgment, for he knows that while a cross-section of an ice box may be good evidence, the same is not true of a dressing table.

The best wood and the best construction may still make a garish rocker that the market will absorb, flamboyant carving, green plush covering and all. If that is the bull's-eye for which business aims, there may be need for prayer, but there is no need for fervent paragraphs like these. The finest wood and superlative construction are powerless, even useless, and certainly without character, unless they find expression in the best design. Fine design will sell poor materials and mediocre workmanship, but the opposite does not hold true.

Where Design Comes In

A chemical formula may be revamped year after year and sold under the name of perfume, if the design of the bottle keeps step and the design of the advertising backs it up. An evil example, but a proof. What flimsy materials have you seen used for women's clothing, wondered at their wearing qualities and stared at their price; the design of the garment has sold them. You may take several yards of straw, some silk, wire, thread, ribbon and a few flowers, and out of this concoct a marvel of millinery. The materials may cost you five dollars, the hat will sell for fifty. Yes, there is the cost of making, labor, rent and other overhead; there is the cost of merchandising, wages, packing, and again the overhead. These may make the difference in actual figures, even though we allow a profit of only twenty-five



A 15TH CENTURY BROCADE AND A MODERN CRETONNE

per cent. But have any of these sold the hat? Design alone did that.

A similar defense may be written for design in several scores of art industries. Costumes alone, not counting uniforms or men's clothing, represents an annual outlay of American money totaling $500,000,000. Home furnishings cost a similar amount. Add to that the other types of industrial art, printing, jewelry, building, etc., and we reach a sum which would "buy New York," as the saying is. This is the consumers' outlay. The products so purchased are not always the output of American labor and skill. In this is our greatest failing.

Suppose you export cotton to England and buy it back as knit goods. Before the knit cotton goods get back to us, the English have added eighty per cent to its value: they have added skill in manufacture. Americans pay this eighty per cent, and in addition Americans pay the freight, the tax, the merchandising cost and the several profits to our own middlemen.

In printed cotton goods skill adds 125 per cent, in pottery 290 per cent, in clothing 500 per cent. Skill is nothing but manipulation of material to produce the design which commands the price in the end. We cannot say what design alone is worth. It is part of

A MODERN SIDEBOARD WHICH DREW ITS INSPIRATION FROM THE 15TH CENTURY FRENCH PANEL

material; it is part of execution; it is a factor, not a figure by itself.

The curious thing, the un-American and inefficient thing about the whole matter is that design has not received attention from business men. Have they founded or aided schools of industrial art? Do they co-operate with schools by linking theory with practice? Yes, one out of a thousand has done this. I have in mind the organization chart of a knitting mill in which there are four process instructors against one designer.

Do We Prefer Foreign Art?

And again, do American manufacturers favor foreign designs? Yes, many do and will persist in buying designs abroad. Do these same men in a definite, practical way aid American designers or advise their instructors? Yet their criticism of existing schools is both plentiful and caustic.

Finally, do American distributors buy American goods and sell it under a foreign label? Or do only foreign concerns with establishments in American cities grovel in this way for the dollar? These *are* sore spots. Time alone will not heal them. Remedy lies in constructive effort. Without this we will come more and more under the heel of Europe in many art industries.

When the war began our designing rooms were manned by foreign talent. With the first gun, these designers left us as though in a single boatload. We had no substitutes. Blissful ignorance had built no bulwark against such a tide. Business talked and prayed and hoped—mostly hoped. Not a single school was established. If any came into being, surely they are not with us now. As soon as the war ended, the orgy of exportation of raw material began again, and at the same time products of foreign skill crowded out American products in the stores.

But there has been some progress; there are a few long heads among us, a few giants with vision, who have hewn to the line and often lost by the effort.

Glib complaint is easy. We have censured producers, but we have not meant to spare distributors. Stores have devoted increasing attention to selling service, but have not taught their clerks the meaning of design The customer knows what she likes; the clerk knows what's on the shelf; they can get together only in the matter of design, the common ground. So the store must extend its service in that direction. For the store stands between manufacturer and consumer, arbiter of taste for the millions, and by the same token director of the factory's efforts.

The consumer can hardly be blamed. How shall he find out about design? The schools do not help him gain appreciation; a handful of schools have begun to teach him (or her) how to buy, which means how to discriminate between designs.

In this, as in many large questions, there is a vicious circle of which the beginning is also the end. So in the present case, the circle must somewhere be cut so that a beginning may be

made in the direction of improving design. While for the consumer good design may mean satisfaction and peace of mind; for the merchant it will mean increased service, good will and profit; for the manufacturer a better product, a steady market, a large working margin; and for all three a better bargain.

But the mass of consumers is too great to be quickly taught; educational systems must grow up to its needs. This they are doing, though with painful slowness. Meanwhile, our circle can be cut in two places. The producer and dealer represent smaller, more workable numbers. These can, by taking advantage of existing facilities, largely educate themselves toward a higher standard in design. They can go to school with past masters of their crafts or business pursuits, for at all times art has commanded a price, design has been sold, and the making of it has been a source of income.

They can find resource at the museum of art. Whatever the problem, leather purse or celluloid hair ornament, candy box or umbrella handle, coat lining, bone button, piano, kettle drum, handkerchief, talcum box, advertisement, porch chair, teapot or doorknob, no matter what type of object as to purpose, material or form—if it falls in the field of useful objects made attractive by design, the museum of art can help. The accompanying illustrations show how one museum has helped in a practical way. These producers have obtained authentic information at the fountain source of design; they have figured it out that the value of their products is three-fold: material, execution, and design. Above all they have come to regard a museum of art as a silent partner in business, while their designers have added its collections and facilities to their laboratory material.

Not to be outdone, the dealers in turn have shown a similar advance. They now attend in scores several series of conferences at which are discussed the fundamentals of form and color as related to practical purposes and as expressing current selling values. And all of this on the basis of originals, tested by time and preserved because of this same transcending quality of design.

These are but two indications of how one great public art institution works. They would not be possible if there were not fertile

ABOVE, AN "ALL AMERICAN" TEAPOT. BELOW, AN OLD FRENCH VASE USED AS A BASIS FOR THE TEAPOT DESIGN

ground to till. And they are in themselves inconceivable without the backing of the trades. Yet they indicate plainly the Metropolitan Museum's conviction that art has a commercial value, an idea which must yet be sold to the vast majority of producers and dealers in the art industries.

It comes to this: the art trades must stand and deliver. The American public is rapidly approaching the place where it will say: "We want the best design by an American designer in all our home furnishings, in our clothes, and in our books; we want American-made products, no matter whence the raw material comes; we are not dazzled by the European trade-mark; it is no guarantee of either quality or design. We don't like *Nippon* on our tea cups, *Paris* on our gowns, *Germany* on our toys; we are glad to see *Made in the U. S. A.* on these and a thousand other objects; and finally, we are willing and able to pay for good design.

Business must keep ahead of the game. The art trades must lead. The better thing must be ready before the consumer demands it. Provide excellent design and these millions will stay in America. Provide excellent design and American industry will grow.

Reliefo Frames

TRUMAN R. HART

CRAFTSMEN often have plain frames that they wish to decorate a little so as to harmonize with some picture. At other times, they have a little sketch or painting and would be interested in some simple way of producing a frame for it. One method is that of making the frame out of three thicknesses of heavy pasteboard. In this manner the frame can be cut any size and proportion desired.

After the frame has been made and shellaced, the Reliefo is dripped on in the desired design and acts as an outside protection for the pasteboard, keeping it practically as solid as wood. The method of making such a frame is given below:

Art frames made of three thicknesses of heavy pasteboard are attractive and beautiful when Reliefo is used as a means to express natural tones with the picture. The pasteboard should be rather heavy at least for the back and front. The middle board should be about the same thickness as the glass and picture when in place.

The front board, whatever design is cut, should be made to over-lap the glass $\frac{1}{8}''$ to $\frac{1}{4}''$ all around so that it binds the glass in place, when assembled.

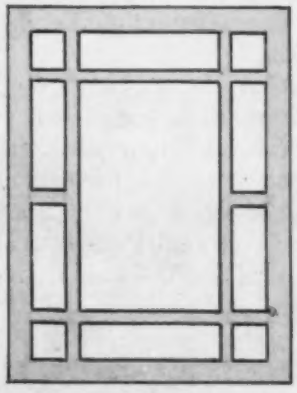
Good strong paste cements the middle to the back, and, after placing the glass and picture in the middle opening—the front to the middle—place the assembled frame under a heavy weight and allow to dry. When set, paint the frame a coat of shellac. After this is dry, use Reliefo in a darker tone for the inner, or cut out, sections; and a lighter tone for the outer, or raised part.

Then the Reliefo design is dripped on in the usual way, using colors and designs that are in harmony with the picture.

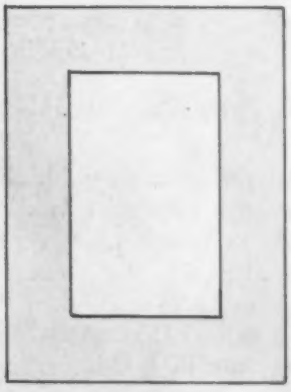
A coat of shellac will preserve the Reliefo against moisture and also impart a glossy finish to the whole design.

Frame complete
decorated with Reliefo

BacK



Front



Middle

Design for Picture Frame made of Paste Board with Reliefo Decorations

DIAGRAMS SHOWING HOW MR. HART USES RELIEFO IN MAKING INDIVIDUAL FRAMES FOR HIS PICTURES. THIS IDEA HOLDS UNLIMITED POSSIBILITIES

From Rigs to Furniture

ROBERT FLOYD GRAY

"FROM rigs to furniture. Yes sir, that is what this department does for the boys of our oil field district." The speaker was Mr. Elmer F. Stewart in charge of the Manual Training work at Taft Union High School, Taft, Calif.

"When I came to this school two years ago a great many of the boys of the oil fields here were working on the leases. Some were riggers, some tool dressers, and some were just roustabouts on the leases. Today a great many of those boys are in school and in my classes."

"How do you account for that?" I asked.

"There are various factors which have made those boys interested in school. Perhaps the chief one is that we make the school attractive to them. We allow them to give expression to their talents. Of course athletics hold some of them, but we, in this department, hold the most of them. The boys see the results of their work. That helps a lot with boys."

"Do the boys make anything they wish?" I inquired.

"Yes, to a certain extent," he replied. "After the boy reviews the fundamentals of his elementary training in woodwork received in the grades, he is ready to begin a project. This shop is put on the same running basis as a commercial shop. Each project must go through the same cycle. That is, the boy first makes his drawing. When this is approved he estimates his material and costs. After this is approved he must get out his materials. Having drawn his design and estimated his materials, the great amount of material waste so often found in many high school shops is greatly reduced.

"The boy has then completed three phases of the cycle. He now is ready to put his piece of furniture together. This is by far the most interesting phase of the work to him. The final stage, that of putting on the finish, completes the job."

"What do the boys do with the furniture when completed?" I asked.

"Well, sir," he replied, "the answer to that question is the crux of our success. Most of the houses here are sparsely furnished due to the transient nature of the occupants. As you see most of the houses in the oil fields are temporary. People bring little or no furniture with them. Therefore, each project completed is put to immediate use, furnishing Dad's house."

"But do you ever exhibit this work?" I requested.

"Oh, yes, we hold an exhibit once a year here at the school. Their parents and friends then come to see the finished products. The boys remain by their work during the exhibit and take great pride in telling how it was made. Then, too, we ship an exhibit each year to the California State Fair. We received a gold medal for our work this year."

"Do the boys do anything else but make furniture?" I pondered.

"Yes, indeed," he quickly replied. "They make all the stage scenery, repair broken school furniture, and make such athletic equipment as hurdles, etc."

"To what do you attribute the success of this department?"

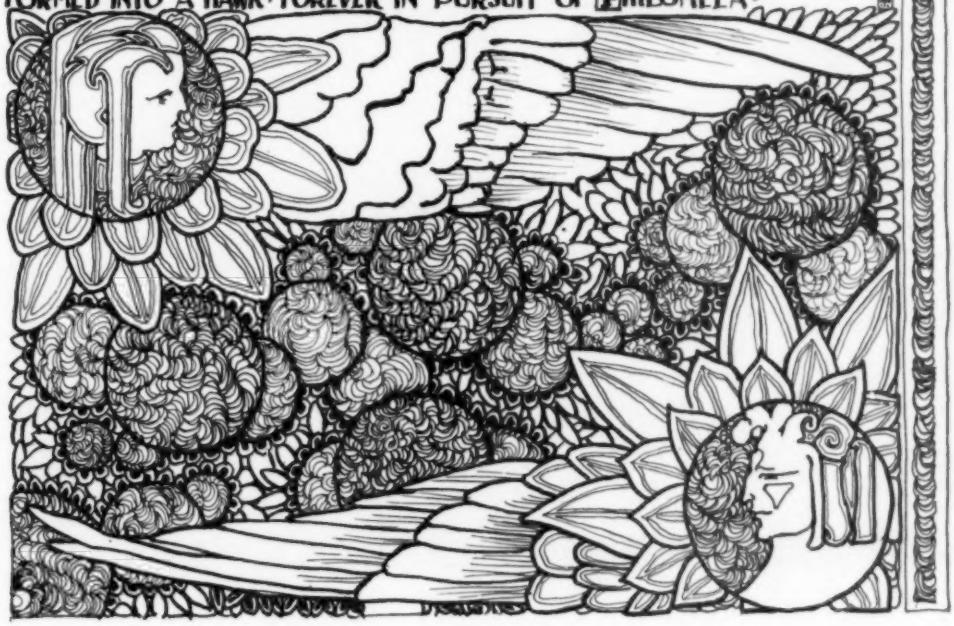
"In the first place the results of my work are immediate. It appeals to the boy's creative instinct. He sees his project grow. Secondly, he knows his project will fill a want in the home. In others words he can use it immediately. Thirdly, he realizes he is working under actual commercial shop conditions."

In reflecting about the expenditures for our public schools as I viewed this exhibit, I realized the futility of the argument of non-practicability often thrown at our vocational departments. Here was a department fulfilling a need in the home, keeping the boy in school, and at the same time teaching him orderly shop methods.

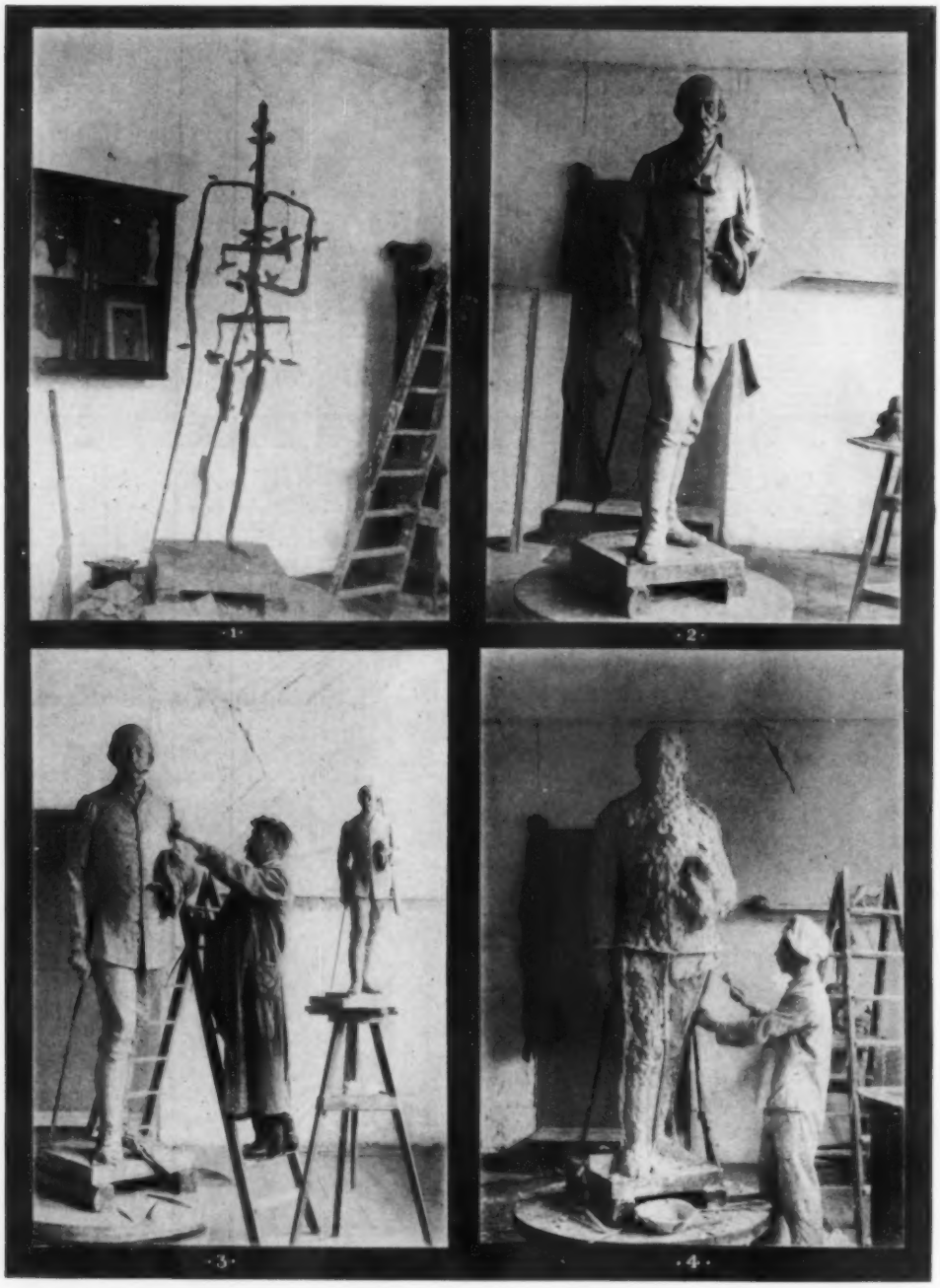
A VIEW OF THE FURNITURE MADE BY STUDENTS OF THE UNION HIGH SCHOOL AT TAFT, CALIF., UNDER DIRECTION OF MR. STEWART, MANUAL TRAINING INSTRUCTOR

TWO PAGES ILLUSTRATING THE STORY OF PHILOMELA, OF THE GREEK MYTHS. DRAWN BY TED STEPHEN SWIFT, NAPA, CALIFORNIA

PHILOMELA, SO GOETH AN ANCIENT LOVE-TALE, WAS IMPRISONED WITHIN A CASTLE IN THE THRACIAN WILDS. HER LIFE WAS MADE SO VERY UNHAPPY BY HER FALSE LOVER TEREUS, KING OF THRACE, THAT THE GODS TOK COMPASSION ON HER AND TRANSFORMED HER INTO A SWEET NIGHTINGALE. NOW AT DUSK IN CERTAIN BLITHE COUNTRYSIDES HER SAD NOTE CAN BE HEARD. THUS WHEN THIS PENSIVE LITTLE BIRD, THE NIGHTINGALE, SINGETH ALL ALONE AND IN THE COOL TREES AT NIGHT, ONE MAY KNOW THAT SHE IS SORROWFUL. BUT ALBEIT SHE IS IN SORROW, SHE SINGETH MOST SWEETLY. TEREUS WAS TRANSFORMED INTO A HAWK, FOREVER IN PURSUIT OF PHILOMELA.



THIS FORM OF HANDICRAFT IS ONE GENERALLY OVERLOOKED BY THE AVERAGE ARTISTS. THERE IS GOOD DEMAND FOR DESIGNERS WHO CAN DO THIS TYPE OF WORK



FIVE VIEWS FROM A GERMAN STUDIO SHOWING HOW BRONZE STATUES ARE MADE. MOST OF US ARE A LITTLE UNCERTAIN AS TO JUST HOW THE FINISHED WORK IS OBTAINED

How a Bronze Statue is Made

No. 1. Let us assume an artist has received a commission to mold a statue of an individual, the statue later to be cast in bronze. First of all the artist makes a small model in clay, then a somewhat larger intermediate one, likewise in clay. As the finished statue is to be larger than life, some support must be provided for the heavy mass of clay employed in the large model. The support is made of iron by a blacksmith and serves its purpose best if it has approximately the shape of a human skeleton.

No. 2. The finished clay model. Everything, down to the smallest detail, must be executed with precision, as it will later not be possible for the artist to make any further change.

No. 3. Shows the artist at work on the large clay model.

No. 4. The clay model is easily damaged, and it is also much too heavy for transport, for which reasons it must be converted into a form at once hard and lighter. This is accomplished by making a model in plaster of Paris. The work, which is purely mechanical, is performed by plaster casters. First the clay model is plastered over with a double coat of gypsum paste. The plaster is supported by inserted pieces of zinc plate and iron rods. As soon as it dries, which takes only a few hours, it can be removed from the clay model, in sections.

No. 5. The removal of the plaster mold from the clay model.

The sections of the plaster mold, when removed, are freed from any bits of clay that may have stuck to them and

REMOVING THE PLASTER MOLD

then put together with care and precision, usually the upper part of the body and the lower part separately. The mold is then washed out with soapy water so that when the plaster paste is poured in it will not unite with the mold. The mold is then poured full of thin plaster paste.

After a few hours the poured in plaster is set and the statue can be removed from the mold. This is no easy matter, for the mold must be chiseled off cautiously, piece by piece, the mold itself being destroyed in the process. This is why it is called the "lost" mold.

This, then, is the way a plaster model is obtained. This plaster model is now sent to the bronze foundry, where upon it another lost mold is made, into which the glowing molten bronze is poured.

A Mechanical Aid for Teaching Perspective

JOHN DEAN

THE majority of pupils who have worked a little in "strictly freehand" perspective seem to have a very hazy idea of where the vanishing points really are and that *all* parallel receding lines meet at these points. Nor are they able to handle a real problem of drawing something as it really appears. For the benefit of these a little mechanical perspective may be introduced until the principles are mastered and accuracy attained. It will also serve as a check on the accuracy of the perspective of freehand work.

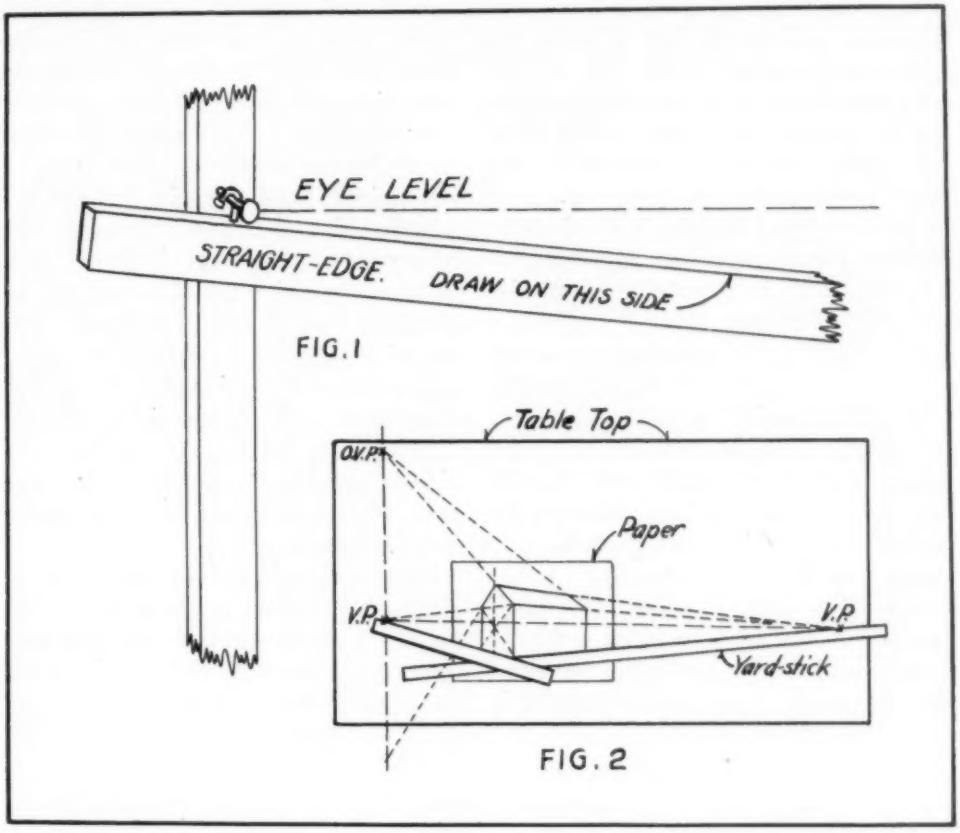
Teachers generally find it inconvenient to do perspective drawing on the blackboard accurately enough so that all uncertainties are cleared up in the pupil's mind and it is little wonder that he becomes confused over any drawing out of the ordinary, especially when the object cannot be moved to suit him.

To take care of both of these difficulties it is first necessary to locate definite vanishing points on the blackboard to correspond to the pins driven into the top of the pupil's desk. Secure three or four strips of wood about ½″ square ranging from 4′ to 6′ long. Pieces of parting bead (the strips set into the window-frame between the upper and lower sashes) will do. Two of these, which we will call A and B, are to be nailed upright from the chalk-trough to the molding at the top of the board, or any distance above the top if an oblique vanishing point is to be used. 3d fine nails may be driven into these upright pieces wherever vanishing points are wanted. One will be needed on each strip at the eye level.

Use one or two other strips (C and D) for straight-edges for drawing vanishing traces. Drive a nail or brad into one edge of the strips C and D near the end and bend it over to form a hook. (Fig. 1). This makes it easy to keep the straight-edge in place below the vanishing point and makes it possible to draw along the upper edge on the same side as the vanishing point. Holes may be bored or notches cut in the strips instead of these hooks but the drawing will not be so accurate.

In use, first draw a light line across from one vanishing point to the other and mark it "eye level." Be sure it is *level*. If difficulty is found in drawing vertical lines construct a T-square with a long head to rest on the chalk trough or against the top molding and emphasize the fact that *all* vertical lines of an object are drawn vertically.

Bear in mind that the vanishing points are twice as far apart as the distance from the eye to the object and it will be easier to determine the slant of the receding lines and their length, as well as the distance at which the finished drawing should appear correct. It is not advisable to try to explain the mechanical process of measuring distances on receding lines though it is not too difficult for a student who has had geometry. They should be encouraged to estimate these distances and draw



them in lightly and study the effect produced or they will probably make them too great.

On his desk the student drives two pins 30 or 36 in. apart for his vanishing points and uses a yard stick for a straight-edge and a foot ruler for short lines. If he needs a T-square one may be made from a piece of a yard stick for the blade and a short length of heavier wood for the head. His paper (conveniently 9 x 12 in.) is placed between these pins; the yard stick laid across it touching both pins and the paper moved so that the eye level comes at the desired height. It may cross the paper or be above or below it. (Fig. 2).

Several drawings should be made on the blackboard for the pupils to copy. They should be three or four times as large as the pupil's drawing. This means that the vanishing points will be from 6 to 10 feet apart. Where the pupil would view his drawing from a distance of 16 to 18 in. the one on the board should appear correct at a distance of 3 to 5 feet. This applies especially to full size drawings of small objects.

First draw an object such as a simple model or piece of furniture below the

eye level. Then a house or barn with the eye level or horizon crossing the paper at the proper height (i. e. as high as a man's head would be when standing by the house). Next draw a bird house on a pole above the eye level so the eye level line comes below the paper.

In the second and third drawings an oblique vanishing point may be introduced. This is merely another nail driven near the top of one of the upright strips. (A or B). Emphasize the fact that for oblique lines in the same plane the oblique vanishing point will always be on this strip, and see that the pupil places another pin on his desk directly above one of the vanishing points on the eye level. If this is not clear he may place it on the wrong side.

For this third drawing secure, if possible, a real bird house on a pole or suspend it on a cord so it will be above the eye level. Let the pupil sketch it lightly as it appears to him and then work it out on his desk. It is quite important that he should understand that his paper may need to be nearer to one vanishing point than to the other according to the angle at which he views the object. Too often he has the impression that the type form where the points are equally distant is the only one. If good clear pictures of houses can be obtained from catalogs of house plans or paint catalogs these may be copied and enlarged and this point will be well illustrated. This is especially valuable if it is impractical to take the class outside to draw from a house out-of-doors and bring it to class to be re-drawn more accurately.

These directions may be used for simple mechanical perspective. When the laws of perspective are mastered little difficulty will be found in doing accurate freehand work.

MEN IN ANY WALK OF LIFE WHO HAVE BEEN TAUGHT NOT TO WASTE OR MUDDLE MATERIAL UNDER THEIR HAND ARE LESS GIVEN TO MUDDLE OR MISHANDLE MORAL, INTELLECTUAL AND EMOTIONAL ISSUES THAN MEN WHOSE WASTAGE HAS NEVER BEEN CHECKED OR WHO LOOK TO HAVE THEIR WASTAGE MADE GOOD BY OTHERS. THE PROOF IS PLAIN —*Kipling*

Commercialism in Art

JULIA W. WOLFE

IT IS not easy to destroy the genius of a people, but it is possible to divert it for a time from its natural channels, to confuse and bewilder it, and to blur its charm and sacrifice its originality. This is often the disastrous first result of the contact of a fine native talent with the taste and standards of another civilization. The loss to the world through the attempt of the East to adapt its arts to Western tastes is already great; if it proves to be permanent, it will perceptibly impoverish art. Thus it is depressing to note the deterioration of the color tone and quality of the Oriental rug, since Eastern looms became sensitive to Western market. A wide demand by new customers never goes unheeded by wise business men, and the adaptation of things for sale to the needs and tastes of possible consumers is a primary law of successful commerce; but where art becomes desirable for decoration or furnishing or elegance of life its fate hangs in the balance. If it succumbs to alien influence, it sooner or later even loses its commercial value. The genius of race is its most characteristic and precious possession, the most vital and valuable quality it can contribute to civilization, and any sacrifice of its individuality impairs the race.

This loss of soul and of workmanship as well—for when the life goes out the body begins to decay—comes not only when alien taste is permitted to change the quality of the creation of racial genius, but when art begins to let a market shape its product. It is as true of painting, sculpture, music and architecture, as of the spiritual world. The temptation to shape the product of a man's genius to the demands of the hour is fatal in the long run, not only to the originality and compelling charm of the artist's work, but to its commercial value. Commercialism in art enters at this point. There is widespread confusion of thought with regard to this whole matter of the relation of the artist to the practical side of life. Many painters, artists, writers, sculptors and musicians, lack what is called the practical sense, and go through the world like children who have not yet reached the age of discretion. For these children of genius society ought to have a deep and helpful sympathy; for to them it owes many of its rarest possessions. When service becomes the chief factor in the scheme of payment in the world, the men and women who enrich the earth with beauty and sweeten the life with faith and inspiration and vision will not be left to struggle in the ditch while they study the stars.

It is one of the many popular delusions about arts and artists, however, that men and women of artistic gifts are always ineffective in dealing with affairs; and that to possess a sound judgment in such matters is to have the commercial spirit in one's work. The fact that a man can paint does not make it impossible for him to drive a nail straight. As

a matter of fact, there have been many men of artistic genius who have had uncommon faculty for driving nails straight. Leonardo da Vinci painted with the best of his age, and had a practical genius as well. The Ariel in Shakespeare was twin brother to the Horatio in him; and the wonderful imagination which built cloud-capped palaces was in partnership with a very successful man of affairs, and one of the best loved companions of his time.

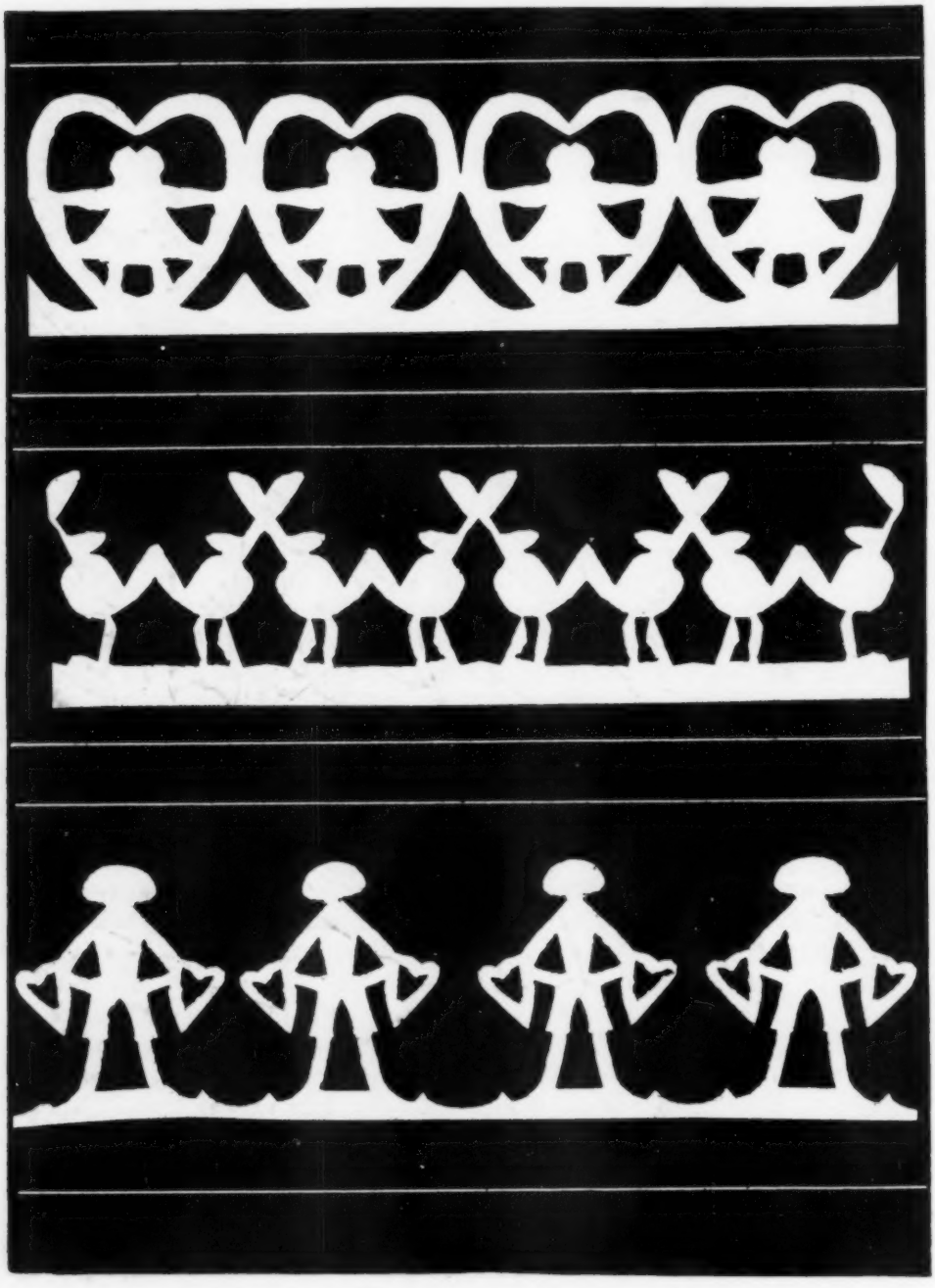
An artist is not commercial because he happens to have what is called common sense, and knows not only the value of things but their prices as well. An artist is not commercial when he gets the best price for his work. He is commercial when he shapes it for a market instead of fashioning it to express freely and without regard for the taste of the moment or the demand of his contemporaries, his own genius.

The commercial element comes in at the creation of a work of art, not at its disposition. The most fastidious and proudly incorruptible poet of the last generation wrote what he chose and as he chose; but when his work was done he was conspicuously shrewd in disposing of it. It is not a popular thing to say, but it is true, that many of the noblest artists have worked for money; they have sold their time and skill, not their conviction and genius. Rembrandt painted many portraits because they were ordered; to put it badly, he sold portraits. But he painted the portraits to satisfy himself, not his sitters. He poured his marvelous and luminous vitality into them.

This vitality we call genius—the most mysterious and precious gift in the world, and the gift to which men, whether they know it or not, attach the greatest value. If they desire to hang a Millet or Monet on their walls, they want the most individual and characteristic work of either master they can find; if they want to make the acquaintance of Dickens, they ask which of the novels shows his quality most clearly—in a word, which story flowed most directly from the depths of his nature; and people soon learn which of the "best sellers" was written to secure that questionable distinction, and which has secured it incidentally to the long popularity which we call fame; which novel was manufactured for the market, and which was the characteristic and free expression of the genius of the writer. The curse of commercialism lies in the fact that it robs a work of art of its perfect sincerity and originality by possessing the artist's mind in that hour of birth when the work ought to possess the soul with that passion for perfection which has filled the world with visions of ravishing beauty.

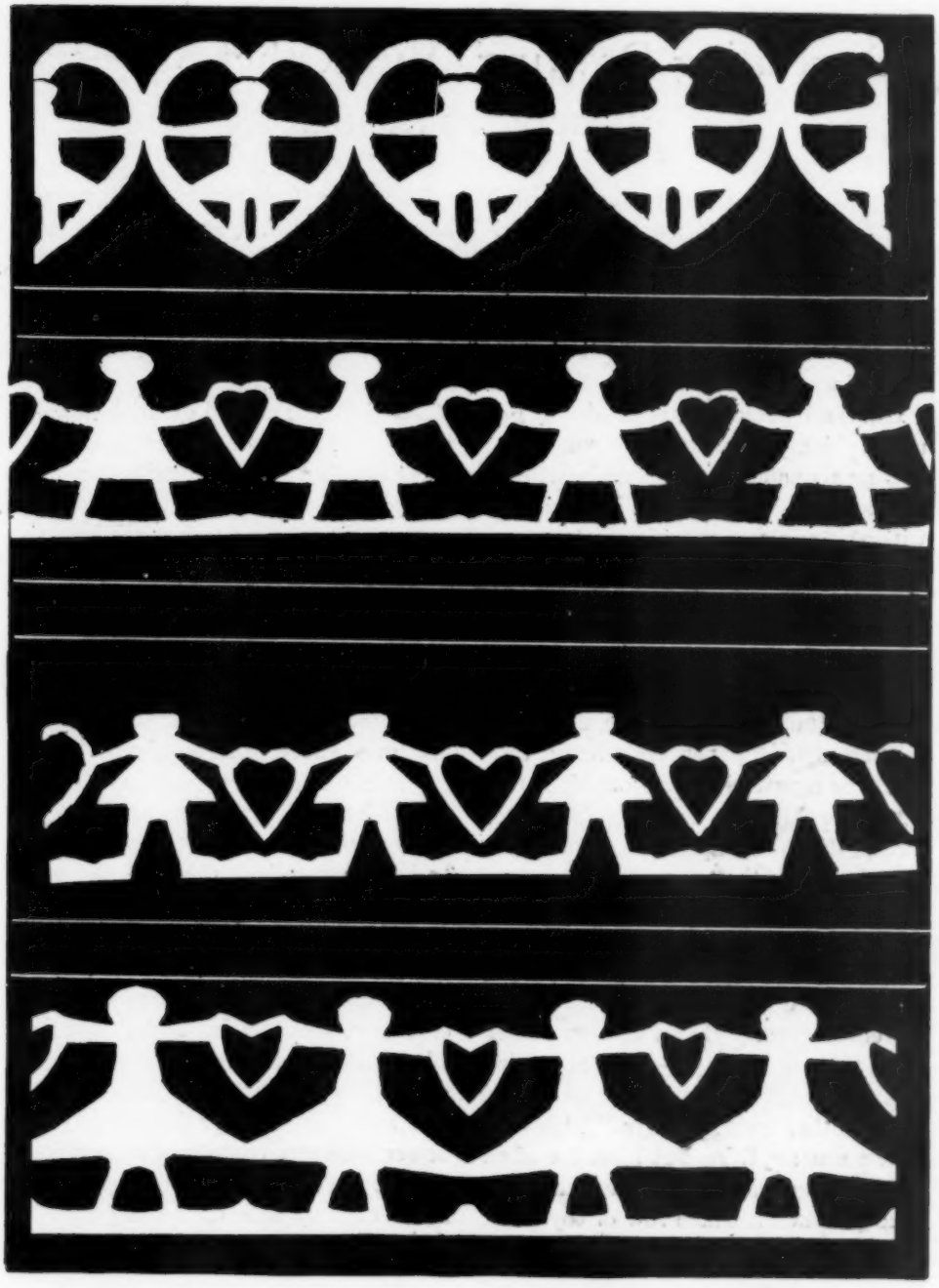
GOOD LUCK WILL HELP A MAN OVER A DITCH
IF HE JUMPS HARD ENOUGH —*Spurgeon*

A JANUARY SCENE BY MISS FLORENCE PARSELL, ART INSTRUCTOR, ANGOLA, INDIANA



TWO PAGES OF CUT-OUT BORDERS DONE BY CHILDREN OF THE FIFTH GRADE, IRA ALLEN SCHOOL, BURLINGTON, VT., UNDER DIRECTION OF MISS VIRGINIA O'BRIAN

The School Arts Magazine Alphabeticon, January 1924



THESE WERE MADE OF WHITE PAPER PASTED AGAINST A RED BACKGROUND. TRY SOME LIKE THESE FOR ONE OF YOUR VALENTINE PROBLEMS

Correlating Drawing With Other Subjects

MARGUERITE McFARLANE

THE pupils of our Junior High School had had no deeper experience with the newer drawing projects that are now being fostered by the leading educators in the industrial art field than a single attempt in enamelac on various sizes and shapes of bottles.

Our first project after studying primary, binary and tertiary colors and getting acquainted with complementary colors and the effect of one intense color with neutrals, was to make posters for a toy sale. Viewed from the standpoint of later efforts, these posters look amateurish; but then enthusiasm outweighed their lack of experience, and the picture they cut for their poster, having studied out the size and color scheme of it in paper, they found easy to use as a pattern to saw out their toy.

As the Manual Training instructor looked dubiously upon our venture, we sawed most of the toys out in our room after school and painted them on Saturdays. I have never seen greater enthusiasm than that evinced by those seventh grade youngsters who volunteered so eagerly that I had to choose them to work in relays—first one section and then another on certain days and still another on Saturdays. This condition was anything but ideal for often the building was cold, one day rain beat in and ruined a whole row of toys that had been set aside to dry thoroughly before varnishing, and somehow it always grew dark before we were ready for it.

Then the Geography teacher grew interested enough to assist the Domestic Science girls to dress wooden dolls which the boys made in Manual Training. These were each to represent a different country. I enclose a picture of this toy sale. Alaska (the white fur doll), Holland (the Dutch boy with wooden shoes), Hawaii, of the raffia-knotted dress and long flowing hair, the Turk which lost its fez before its picture was made,—then there's the soldier, the sailor, the Red Cross doll, the cowboy, the clown, the nigger mammy,—all furnished a great deal of enjoyment in the making. Our sale netted us over $50.00.

The second year they took it as a matter of course that we should have a toy sale. I found, to my delight, that the Manual Training teacher was anxious to come in on the project and had been reading enough to order several books on the subject and to draft blueprints ready for action. All the sawing was done in his department and painted in mine. The results were, of course, more varied and interesting. The Burgess bedtime story animals were all represented; airplanes, motor cars, hobby horses, toys that would work, flower trellises, coat hangers, smoking stands, curtain pullers, door props, all made the toy sale interesting alike to boys and girls throughout the grades.

I have charge of the music also in the Junior High, and in behalf of the crusade for less jazz and more good music

WORK DONE BY STUDENTS OF THE JUNIOR HIGH SCHOOL, STILLWATER, OKLAHOMA
UNDER THE DIRECTION OF MISS MARGUERITE MCFARLANE, DIRECTOR OF DRAWING

The School Arts Magazine Alphabeticon, January 1924

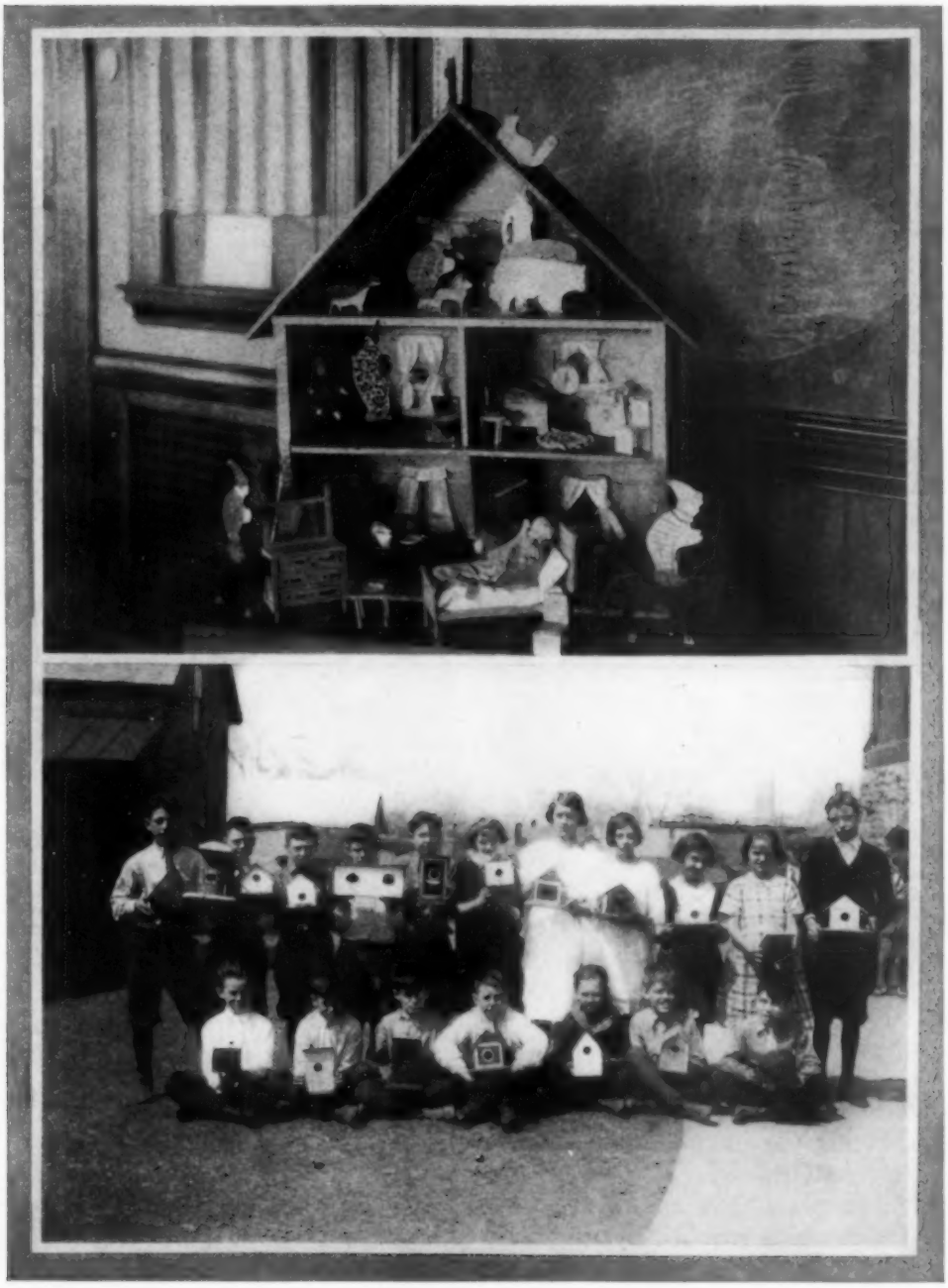
on every occasion for these boys and girls, last year I had my seventh grade make large cut-paper posters, illustrating, in the very best way they thought possible, a popular classic. Changing but a few numbers on the list prepared by the Music Memory Contest Company of Chicago, I gave them forty of the pieces to illustrate; and although I have not been able as yet to conduct a contest in the way it should be given, I know that it could be put over with the assistance and co-operation of townspeople backed by some clubs as well as the High School. By playing these pieces often for the pupils and having them sing those in their texts that are arranged as school songs, I feel that they have gotten a great deal out of the attempt and by next year their enthusiasm may culminate in a splendid contest.

My eighth grades were working, at this time, on commercial advertising posters based on the cube and cylinder, and using, as their medium, opaque water colors. I enclose a picture of some of their posters. The photographer used a yellow screen in this exposure and some of them do not show up as they should. Many of the pupils illustrated their parents' business and this has helped to deepen home interest in our work. Several times this year my seventh and eighth grades have been asked to turn out, on short notice, posters for better English, penmanship, covers for history papers and graphs, also posters for various town interests,—chicken dinners, bakery sales, home talent plays, candy sales, etc., and the eagerness with which they greet these tasks and the ease with which they accomplish them make me feel that the long hours that I spent with them in the beginning have been my very wisest investment.

JANUARY

YOU OBEY NO WORD OR LAW;
NOW YOU FREEZE AND THEN YOU THAW,
TEASING ALL THE BROOKS THAT RUN
WITH THE HOPE OF CONSTANT SUN,
CHAINING ALL THEIR FEET AT LAST
FIRM IN ICY FETTERS FAST,
MONTH OF ALL MONTHS MOST CONTRARY
SWEET AND BITTER JANUARY.

—*Frank D. Sherman.*



TWO INTERESTING PHOTOS SHOWING WOODWORK DONE BY THE CHILDREN OF THE FOURTH GRADE IN THE SCHOOLS OF BURLINGTON, VT., UNDER DIRECTION OF MISS AGATHA BLONDIN. THE HOUSE WAS MADE FROM A LARGE SOAP BOX

The School Arts Magazine Alphabeticon, January 1924

Gems, Ancient and Modern

JULIA W. WOLFE

IN LOOKING over the history of the art of engraving, we find that by turns this art has been assigned to every nation except to that which eventually brought it to its highest perfection. The Assyrians, Persians, and the Egyptians have claimed to be the founders of this art. The tile inscriptions of the first and the hieroglyphics of the last named, have in turn held the claim for priority against the Arabians (as described in Bible history), the Chinese, the Mexicans, and even the Syrians, as revealed by modern discovery. One point is clear—the art was not indigenous to Greece. Throughout the Homeric epic, not a single allusion is made to the use of the signet ring or engraved gems; and, although the Greek mythology owes to its glyptic art the survival of not a few of its legends, it is noteworthy that no record exists of its inventor or of its tutelary divinity. In all probability, the application of engraving gems and precious metals arose at some remote period in Asia, attaining a high degree of perfection at Nineveh and Babylon. Engraved seals of onyx, agate, and crystal still remain, attesting the high degree of excellence attained by the workmen of those cities.

Obviously the work of lapidary must have preceded that of engraver, for the implements required by the latter were of finer and more durable quality; and we must look to the countries which produced diamonds, as the original home of the earliest engravers. Not a few authorities hold that India, where the ancients obtained their diamonds, was the country in which the art first attained notoriety.

Cameos represent a far greater progress in national civilization. Intaglios were brought into use almost constantly. They served as signet rings, and were used for both keys and seals as means of insuring the security of persons and things as well as letters. Cameos, on the other hand, were objects of mere luxury; occasionally they were used for rings, but most often for buckles. Their origin is very remote. Originally cameos were cut on stones of single color, but the agate, onyx, and the sardonyx, with their layers of various colored stone, soon became the favorite for engravers. In Egypt, the art of cameo-cutting must have attained great perfection, as some of the examples still remaining will testify.

The survival of gem and cameo engraving during the Dark Ages was due to that very remarkable sect known as the Gnostics. Gnosticism seems to have been the starting-point of the mediaeval faith in amulets, charms, talismen, and the source whence the Knights Templar, the Freemasons, etc., alike drew much of their symbolism. These Gnostic gems, which bear a strong resemblance to some of the earlier Egyptian stones, are the last traces of ancient civilization in the West. They are for the most part coarse and ill-executed.

The materials employed by the early gem engravers were modified by the country in which they worked; but from the early use of "hard stone," a certain preference is traceable to jasper, sard, etc. The amethyst, the emerald, and the carbuncle, though occasionally found engraved, are extremely rare, and generally of great value and high antiquity. The onyx, though now the most commonly found in the hands of collectors, for a long time was held in but small repute by the ancients, who thought its layers of colors, in strong contrast, the result of artificial, and not natural, combination. Among the Romans, it grew in favor, and some of the ancient Italian work is on this stone.

The ancient cameos were large, having been intended to be worn as buckles or other dress ornaments. Antique gems, moreover, are irregular in shape, depth, and the edge is rounded to suit the setting, and often left rough. The traces of the original rubbing on the emery slab are often distinguishable in the deep parallel scratches on the back.

It is said that the Italians have long since discovered an infallible recipe for preparing modern antiques to suit collectors, and they do not hesitate to stuff their turkeys with new -made gems. After a few days sojourn in the gizzards of these useful birds, the trituration to which the gems have been submitted qualify them to rank for roughness with the marks of antiquity. Again, old and inferior gems are not infrequently touched up by modern artists. It is said by one authority that the truest test of antiquity is a certain degree of dullness, like the mist produced by breathing on a polished surface, which the lapse of ages has always cast upon a high lustre of the interior of an intaglio. This appearance is not to be imitated by any contrivance of the modern forger, and, when once remarked, is so peculiar in itself as to be easily recognized ever after.

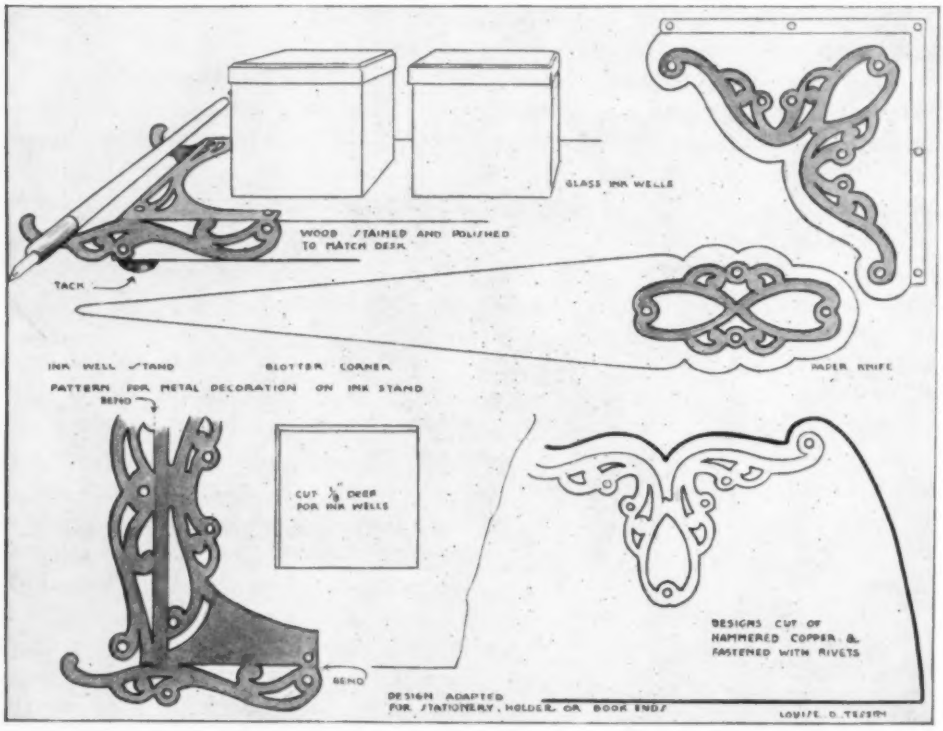
The finest collection of ancient gems is owned by the French government. Germany owns a fine collection of old cameos. Italy also has a good collection.

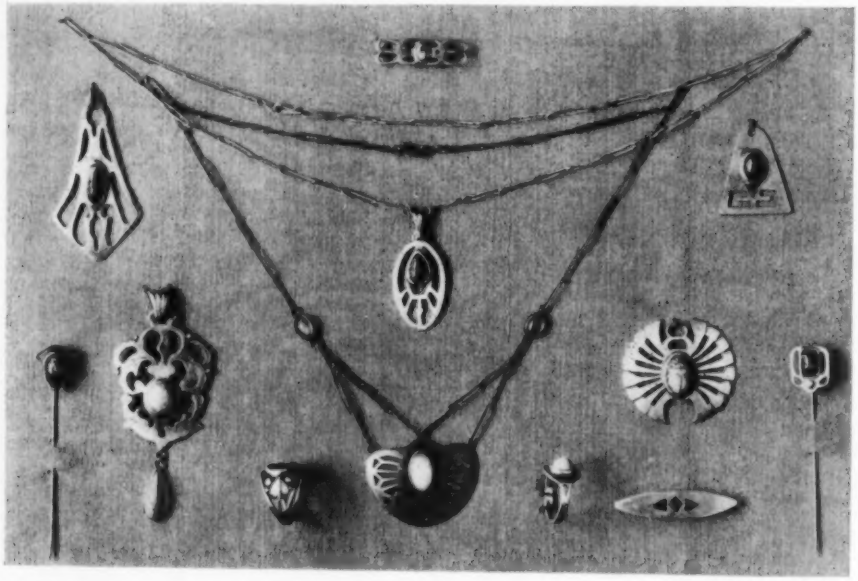
Side by side with the engraving of gems and cameos has grown the art of taking impressions of antiques in paste or some other substance. Throughout the Middle Ages the fabrication of false jewels went on as a recognized branch of commerce; and subsequent investigations have proved that some of the famous jewels of history, such as the emerald presented by Charlemagne to the Abbey of Reichenau, were absolutely valueless.

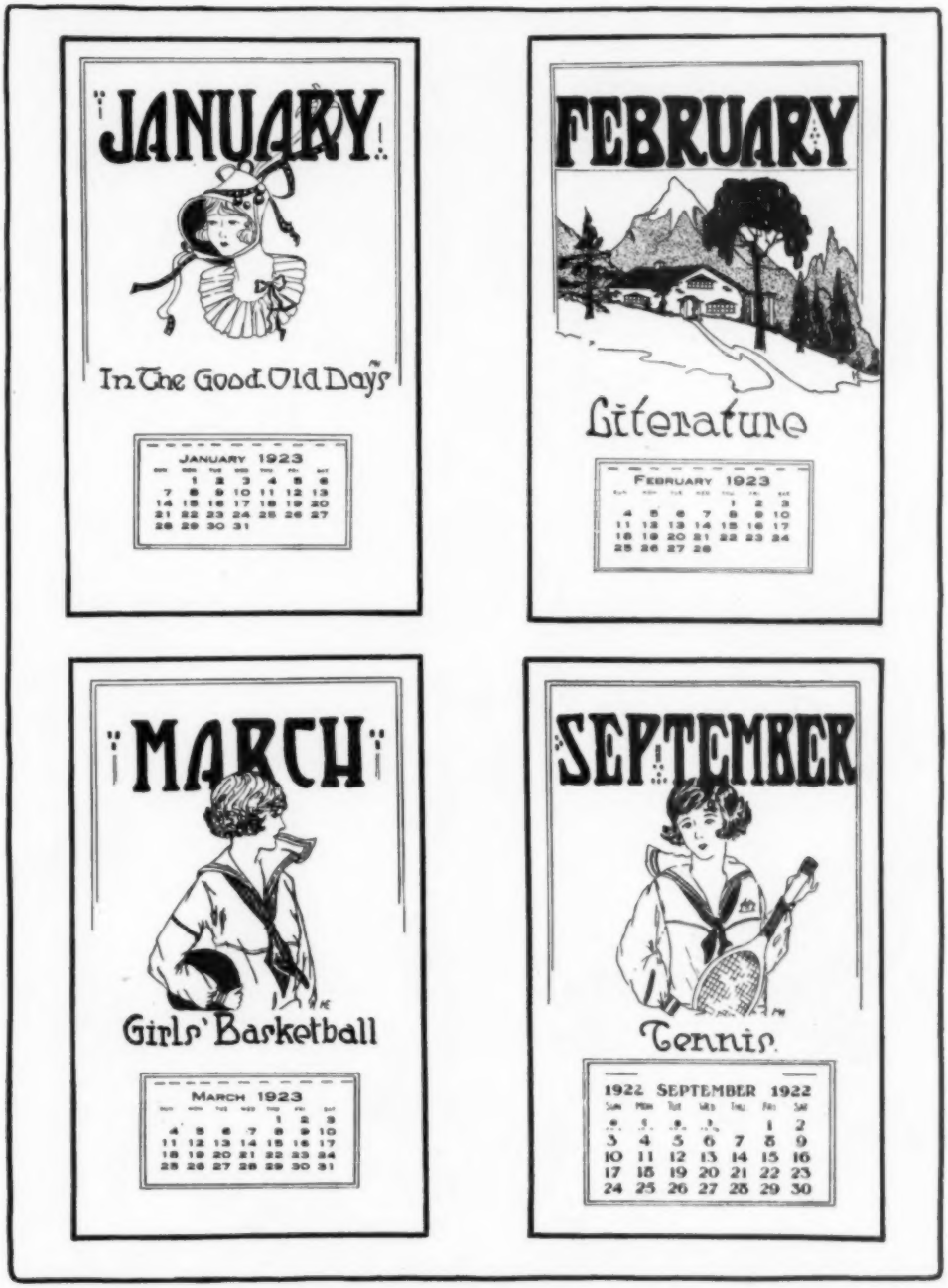
Wedgewood is one of the first men in England who began to reproduce cameos and intaglios. His workmanship was considered very fine. It is said that Catherine of Russia ordered complete sets of cameos from him.

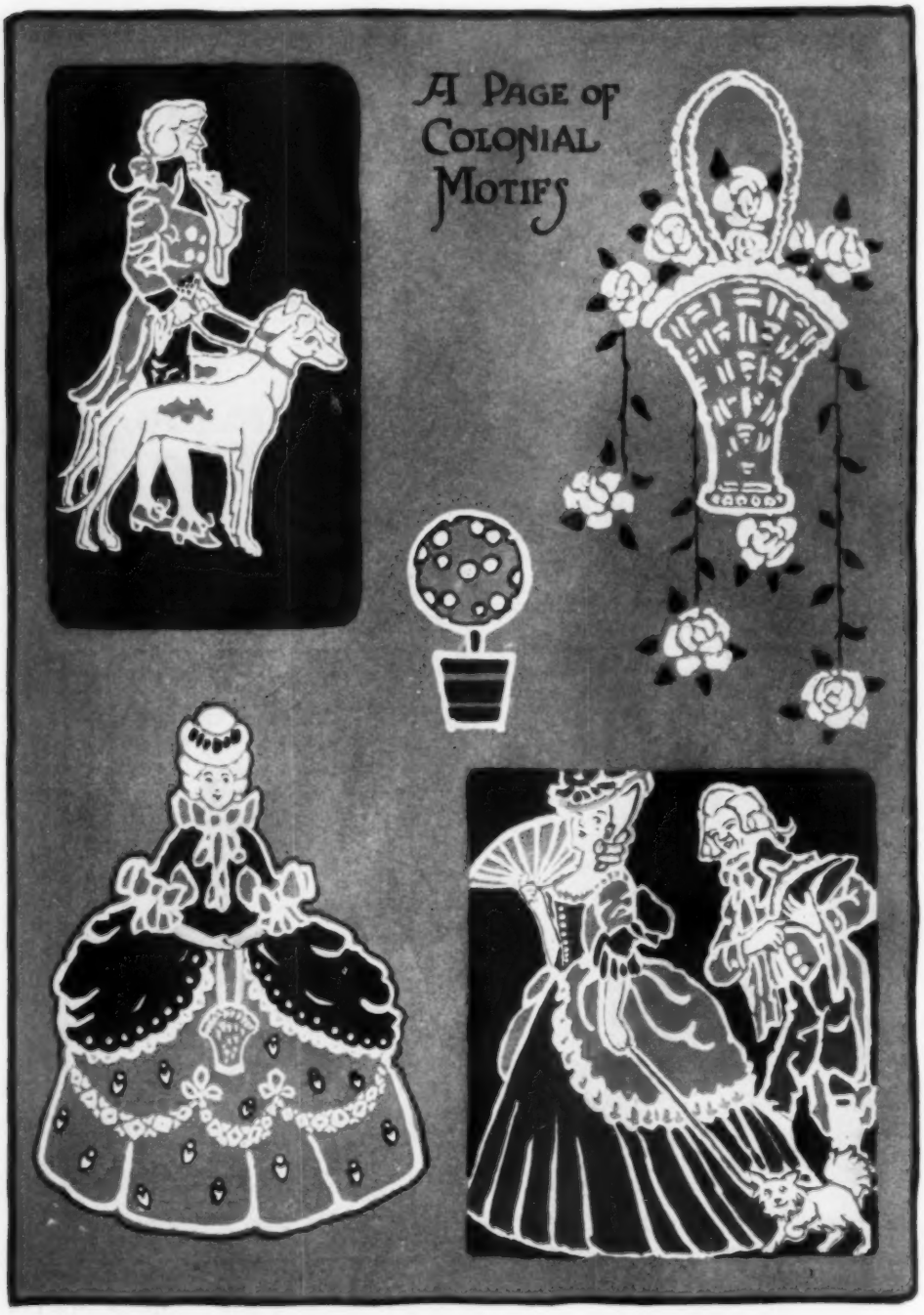
While engraving is not an old art in America, yet fine examples of work are done here. A number of the best workmen are Italians and Dutch. In our shops in the big cities one may see beautiful work that any foreign engraver might not excel.

MODERATION IS THE SILVER THREAD RUNNING THROUGH THE PEARL OF ALL VIRTUES


GLASS INK WELLS
WOOD STAINED AND POLISHED TO MATCH DESK
TACK
INK WELL STAND
BLOTTER CORNER
PAPER KNIFE
PATTERN FOR METAL DECORATION ON INK STAND
BEND
CUT ⅛" DEEP FOR INK WELLS
BEND
DESIGNS CUT OF HAMMERED COPPER & FASTENED WITH RIVETS
DESIGN ADAPTED FOR STATIONERY, HOLDER OR BOOK END
LOUISE O. TESSIN

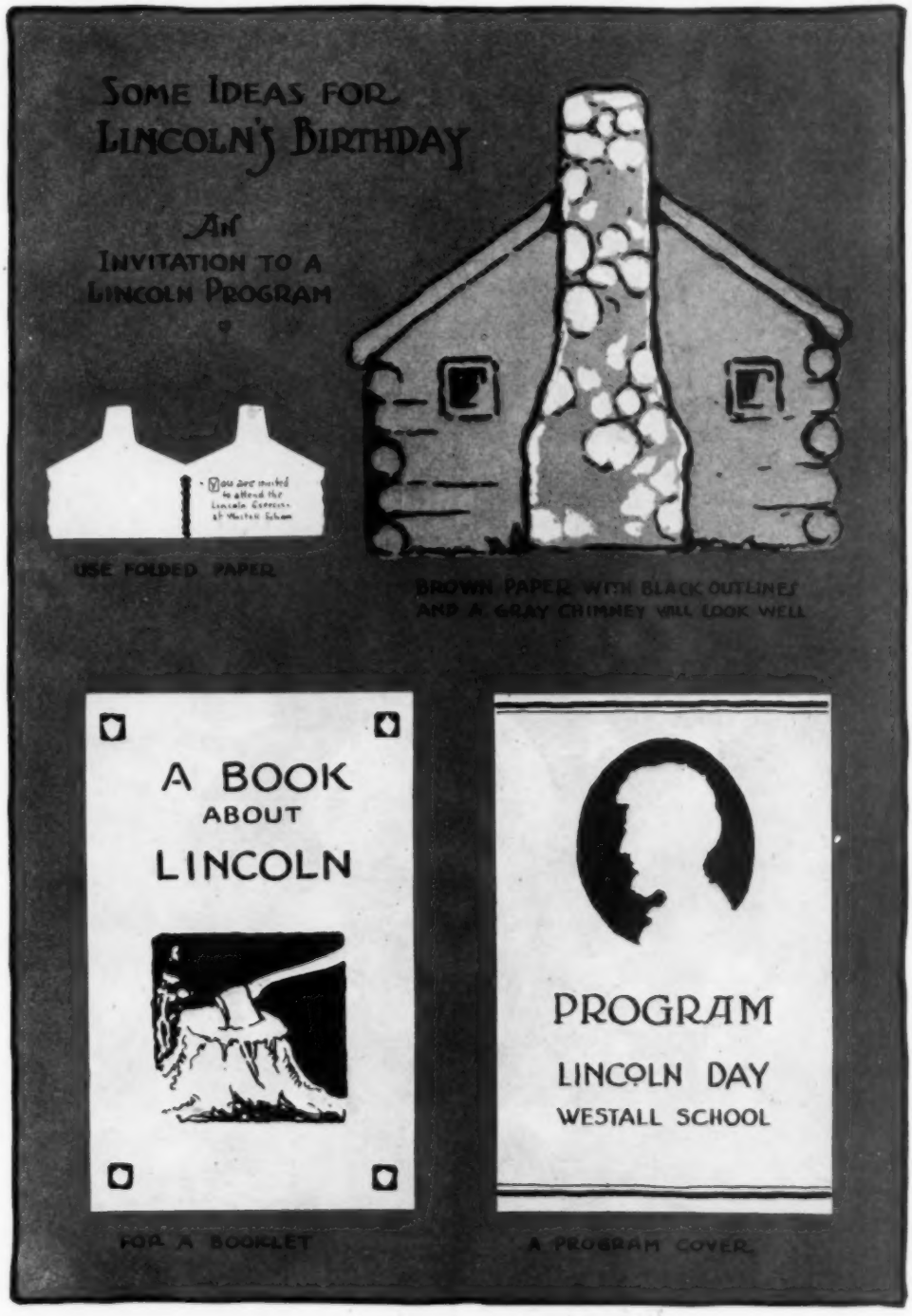


ABOVE: DESIGNS FOR A COPPER DESK SET BY MISS LOUISE TESSIN, NAPA, CALIF. LOWER PANEL: JEWELRY MADE BY STUDENTS OF JOHN MARSHALL HIGH SCHOOL, CHICAGO, ILL., UNDER DIRECTION OF MISS HELEN MCNEAL

DEPARTMENT HEADINGS DRAWN BY STUDENTS OF THE SIOUX FALLS HIGH SCHOOL, SIOUX FALLS, S. DAKOTA. THESE WERE USED IN AN ANNUAL NAMED "THE CALENDAR." MISS M. CAROLYN GILLETTE, INSTRUCTOR

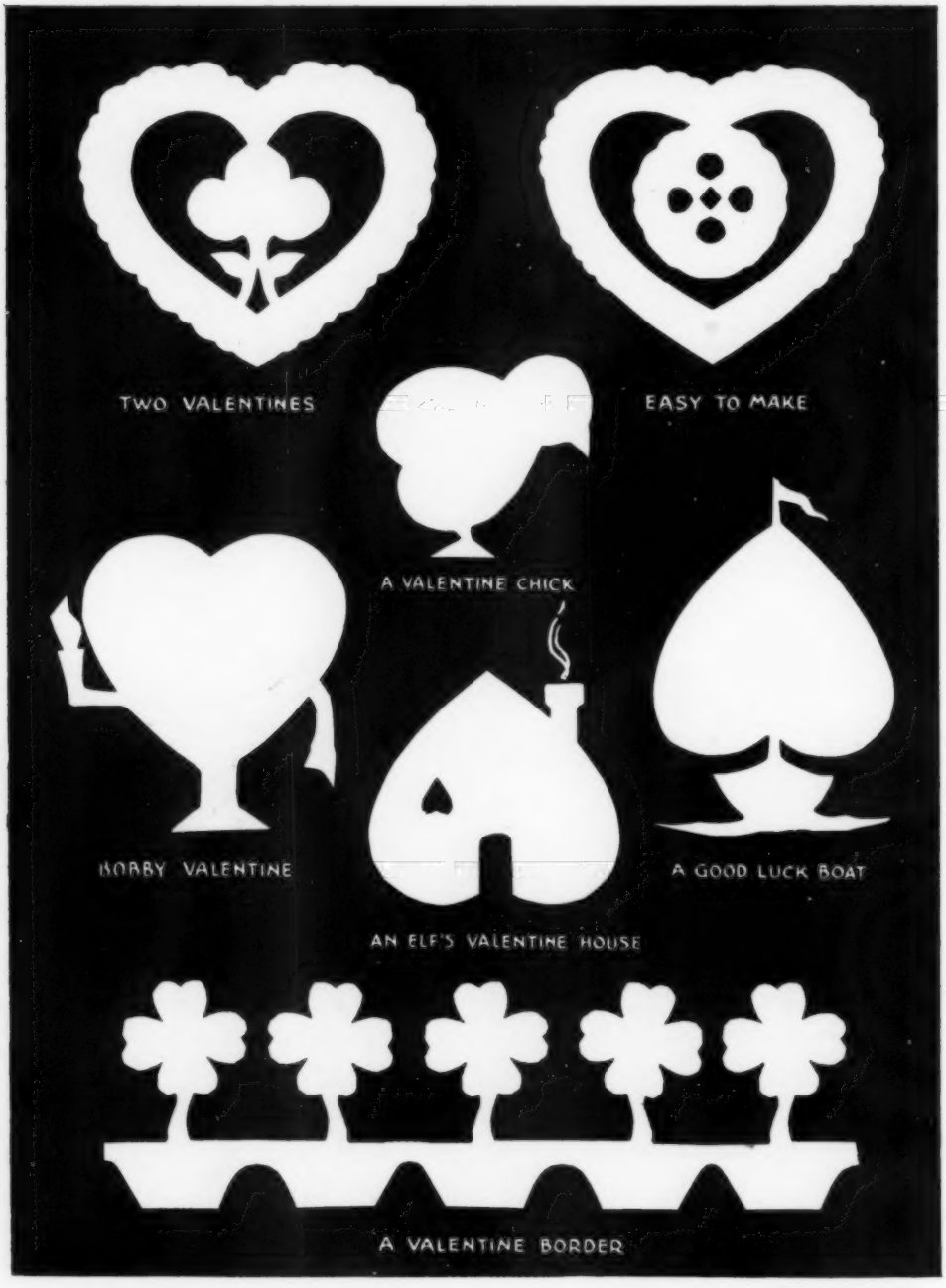


A PAGE OF USEFUL MOTIFS FOR FEBRUARY. THESE MAY BE USED AS PROGRAM COVERS, PLACE CARDS, INVITATIONS AND DECORATIONS

The School Arts Magazine Alphabeticon, January 1924



THREE SUGGESTIONS FOR LINCOLN'S BIRTHDAY. THE PROGRAM COVER IN THE LOWER CORNER MAY BE PRODUCED IN QUANTITIES BY MAKING ONE SILHOUETTE OUTLINE OF LINCOLN AND CUTTING SIX OR TEN OUT OF THIN PAPER AT ONE TIME



SOME CUT-OUTS FOR FEBRUARY. THIS PAGE WILL HELP THE LITTLE ARTISTS ABOUT VALENTINE TIME

The School Arts Magazine Alphabeticon, January 1924

SOME CUT-OUT WASHINGTON AND LINCOLN DESIGNS. THESE CAN BE USED IN POSTERS, BOOK COVERS AND SIMILAR APPLIED WORK

HELPS FOR PRIMARY AND GRADE TEACHERS

This Department will be conducted under the supervision of Miss Jessie Todd of the Department of Education, Chicago University

A Children's Design Assembly

JESSIE TODD

IN many schools today children in the elementary school have assembly periods twice a week. In these assemblies, the Art Department can contribute its share. It would be interesting in this section of our magazine to give contributions from teachers in different parts of the country so that we can learn from each other. The following is an account of an assembly given on May 17, 1923, at the University of Chicago Elementary School. Children have given assemblies in which they drew pictures on the board and on large bogus paper with large pieces of colored chalk, but this was the first assembly we gave on the subject of *Design*.

DESIGN, GRADES 3B AND 4B

(Time 25 minutes)

PART 1. Grade 3B showed charts of borders made of Viking boats (as units). These were mounted on cardboards and hung so that many borders were shown. This showed the originality of the children. Children had constructed Viking boats out of paper and cardboard. A dozen of these were mounted on cardboards in order to show different designs. One child explained how they were made, emphasizing the point that each child made a crude little drawing before he constructed his boat, so that he had the thing well planned. These charts were then taken down and removed from the stage.

PART II. 4B. Since the 4B were studying Greece, their design work was carried on to enrich the work in Community Life.

Preparation: The lesson was planned one day and given before the assembly the next day; so it represented regular work and was not prepared for a certain occasion. One child was chosen to introduce different speakers. The teacher told the children they had been asked to give a design assembly, that anyone could take part who could contribute in any way. In order to avoid having several children tell the same thing, we went through the program in class the day before. Each child who volunteered came to the front and told something or showed something he had modelled or some design he had made. Then the names were put on the board and at the end of the class they were arranged in a more logical order. Some of the children wasted some time because they weren't sure just what they would say and they repeated, so

CHILDREN IN THE ASSEMBLY TO WHICH MISS TODD REFERS, ARRANGED A PLAN AND CARRIED IT OUT WITHOUT HELP FROM THE TEACHERS. WORK DONE IN THEIR FREE PERIODS IS NECESSARILY CRUDE BUT IT MAKES THE CHILDREN THINK FOR THEMSELVES

the teacher suggested that they write down what they intended to say the next day and look at it in the morning before the program so they would have a plan in mind. One boy was told that he could not show his drawing of the Greek pillars unless he would copy them on a larger paper, so they could be seen across the room and unless he made his drawing straighter and clearer. He did it over before the next day.

The Program: Leonard announced the speakers. He said that since they were studying Greek designs they decided to go to see some excellent designs at the Art Institute. Five children would tell about what they saw. Each of these children told something about what they had seen and it was remarkable how much they had seen, understood, and remembered, and how well they could explain it. When they couldn't explain it in words, they went to the board and sketched. One little girl started something like this:

"I went to a room where there were a lot of vases. They were maroon. On them were painted figures of people. I saw the head of Hercules and a head of a Greek lady. We went downstairs then and saw a statue of Venus, the goddess of love and beauty." Then she went on to describe different statues she had seen.

One boy explained the design of a Greek helmet which he had seen at the Art Institute. He drew line for line and explained where the eye was, which part was made of horse hair, etc. It was made very clear, even to the little children who were listening.

Then Leonard, who was announcing the people, said that Betty would show some Greek designs on pieces which had been torn off the Old Field Museum. She and Jet went over and gathered some and brought them to school.

Betty had this huge basket of remains from the Old Field Museum, which she had been guarding from the janitor for a week or so because he had thrown away part of it because he didn't like the way it crumbled and Betty thought he lacked appreciation of the beautiful. Betty told about the different Greek designs represented on the pieces and made it very interesting. She ended by saying: "You can all walk over there and see these designs plainer on the building."

Frank showed a head he had modelled of Zeus. He said that he hoped the children could see Zeus' face from where they sat, but he doubted it because it was hidden by his curly hair. This is part of what Frank said:

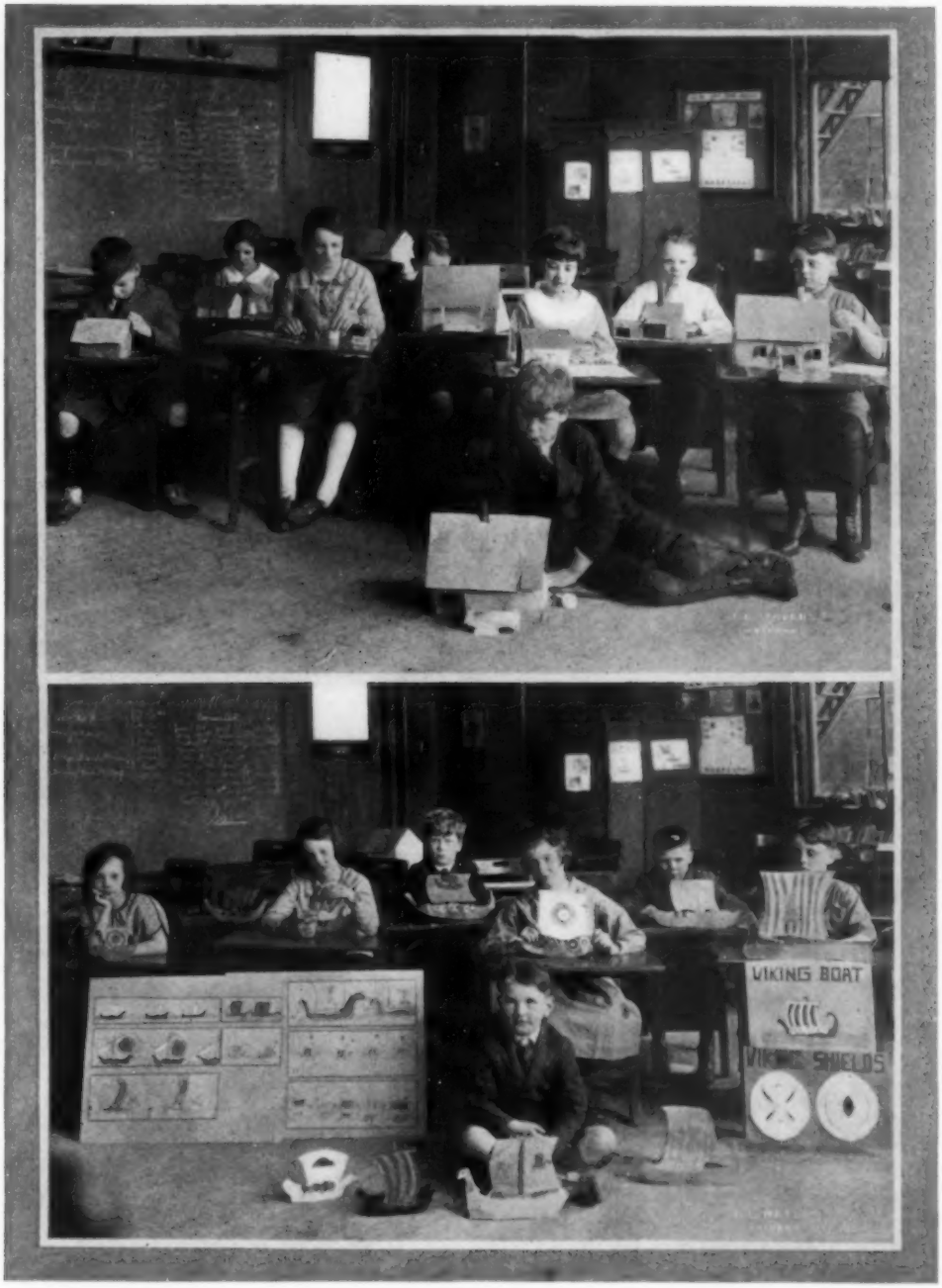
"Zeus was terrible. He had long curly hair which fell down his back. You can see it because I have modelled it curly. He was King of Gods, and they all obeyed him."

Peggy is very tiny, and she doesn't mean to be funny, but she always decides to say something different from what she has planned. This is what she said:

"Here is a statue of a Greek. That is, he was meant to be a Greek, but he turned out to be an American. You see he looks like George Washington. He was not meant to be, as I said before. He was meant to be a Greek. I'll put him down on the stage and you may look at him as you go out."

Several children showed Greek vases they had modelled with plasticine, and explained the shape and design.

Paul drew a large Greek boat on the



CHILDREN TRY TO MAKE HOUSES, USING ANY MATERIAL THEY CAN FIND AND CARRYING OUT THEIR INDIVIDUAL IDEAS. LOWER PANEL SHOWS BOATS DESIGNED AFTER STUDYING VIKING HISTORY

board and explained how it was made to go. He explained each part as he drew it. Then he said:

"Greek ships were very small. The biggest boats held only about fifty men. They kept in time by singing. Greek ships had a large sail but when the wind was against the ship the men furled the sail and rowed. They had an eye in the front because the Greeks thought they had to see their way."

Four boys showed borders which children had made using the Greek boat as a unit. The first two showed borders made with complementary colors, blue and orange, and neutrals used with these colors. The third and fourth boy showed border designs in which the colors used were violet and yellow and neutrals with them.

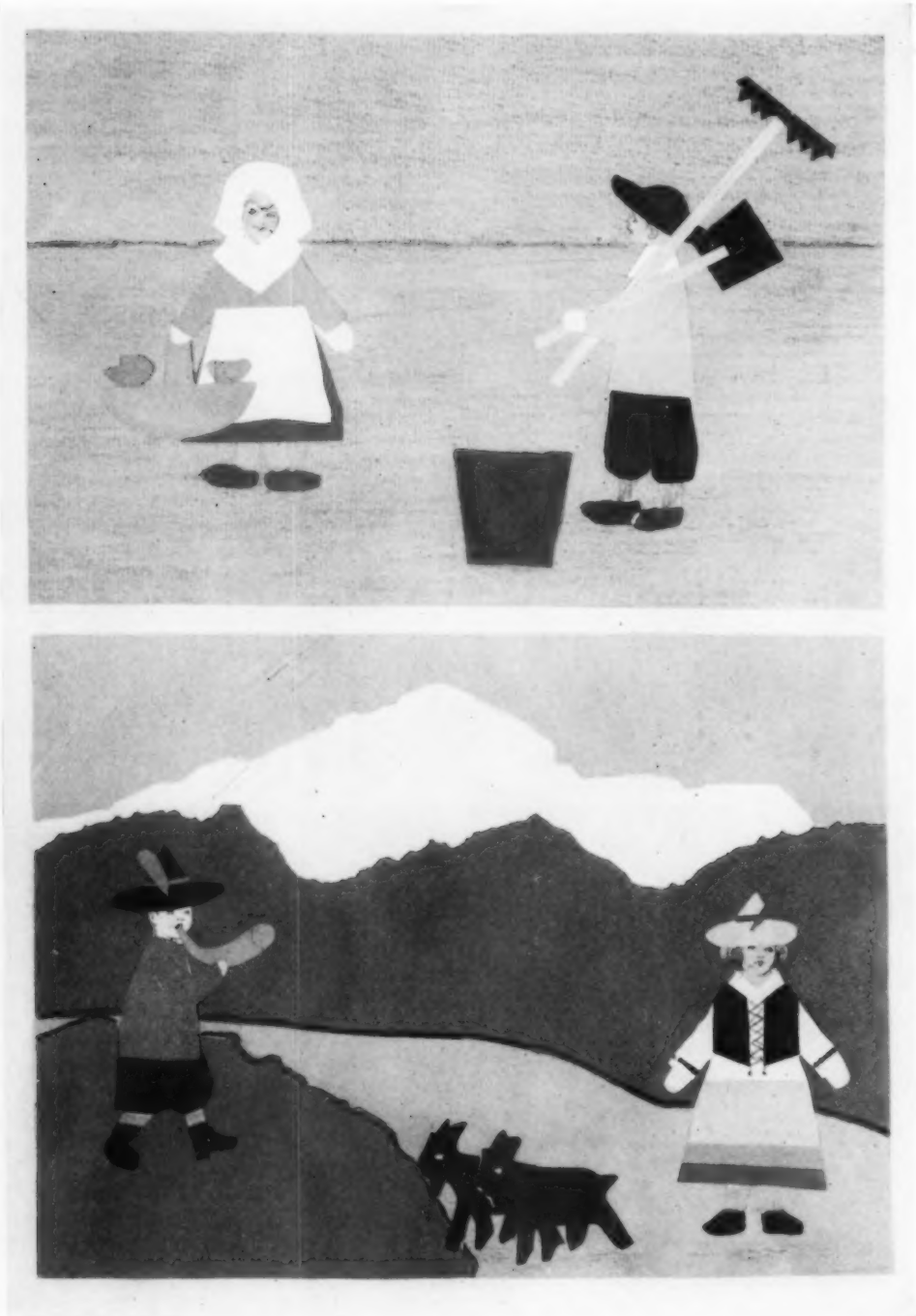
Six girls showed charts on which were mounted designs made by using the Greek boat as a unit and the designs had been made to fit triangles, squares, and circles. The color schemes used were:

1. One color and neutral.
2. Triad: Red, yellow, blue.
3. Triad: Orange, green, violet.

Other children showed border designs they had made using helmets, spears, anything Greek.

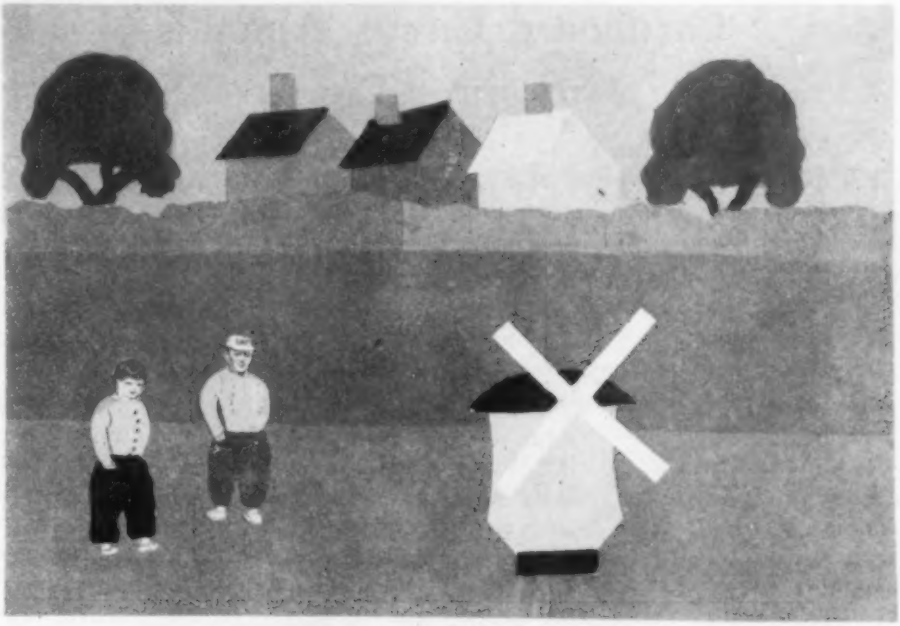
DESIGNS MADE BY BOYS AND GIRLS IN THE FOURTH GRADE. THESE WERE BASED ON THE GREEK BOAT

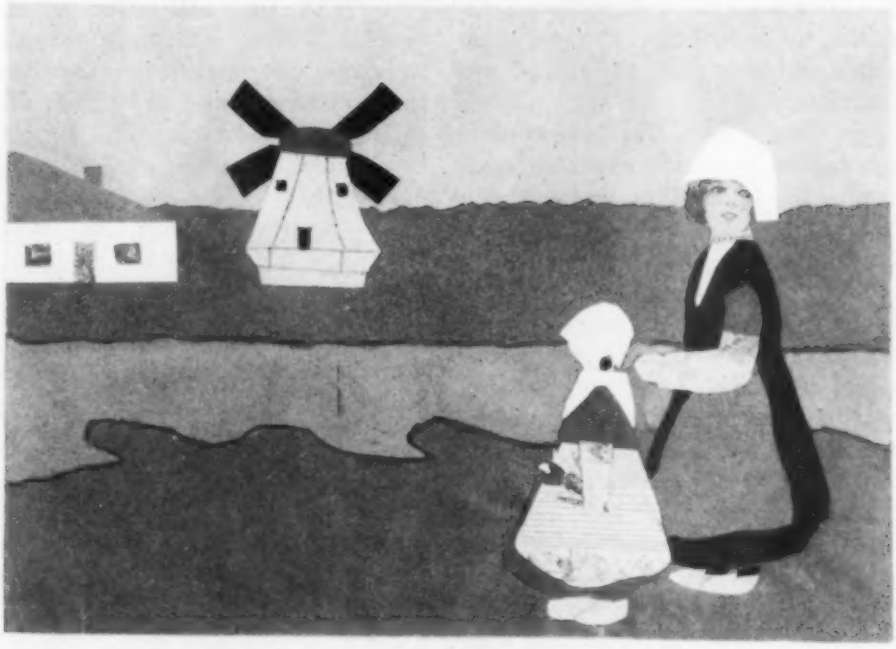
CUT-OUTS MADE BY GRADE CHILDREN OF HAVERHILL, MASS., UNDER DIRECTION OF MISS B. RANDALL, ART SUPERVISOR. TOP PANEL, JAPAN; LOWER PANEL, EGYPT



TWO MORE CUT-OUTS BY THE CHILDREN OF THE SCHOOLS IN HAVERHILL, MASS. THE FACES WERE SELECTED FROM MAGAZINE CLIPPINGS

The School Arts Magazine Alphabeticon, January 1924





CUT-OUTS SUCH AS THESE WERE USED BY MISS RANDALL IN CONNECTION WITH THE STUDY OF GEOGRAPHY. BY THIS METHOD A MUCH MORE DEFINITE IMPRESSION IS SURE TO REMAIN

Cardboard Circus Animals

DOROTHY B. KALB

WE HAVE always heard that to make bricks without straw is a most difficult matter. It is equally difficult to carry on art and handwork with little children without adequate materials. However, one of the good things that comes from such situations is the development of ingenuity.

Last spring along about circus time we found ourselves without clay. None had been furnished that winter and none was to be had. The children were all much enthused over the idea of planning a circus parade and making some animals that would really stand up. After much thinking and some discussion, we decided that the best thing to do would be to make the animals out of cardboard.

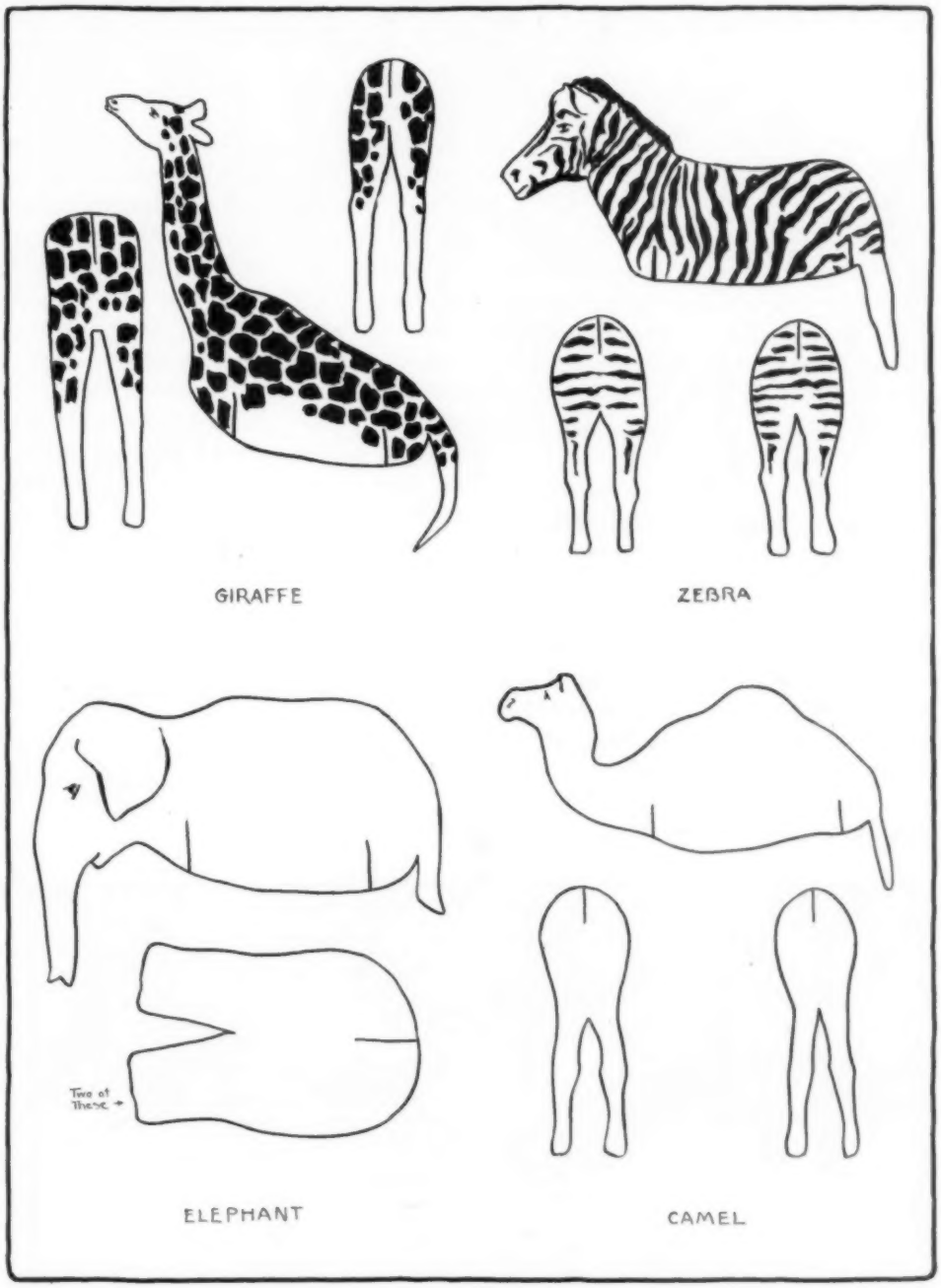
Accordingly there was a systematic rounding up of all the available cardboard. We found that many of the cereal cartons, old shoe and hat boxes, and similar cardboard all made very good material.

After this had been done we looked up suggestions for our animals. Encyclopedias, natural history books, readers, magazines and packets were all pressed into service. In rendering our ideas ready for service the simpler animal outlines were of course the most popular, but it was surprising what the children could do when once started. It was also surprising to see how much the children learned about the animals once they concentrated on the idea. We found that such animals as the giraffe, elephant and zebra made very effective models.

One of the best ways to reproduce numbers of each animal was to draw a simple outline of the one wanted and to transfer it by means of graphite tracing paper onto several pieces of cardboard. Each child could then outline and paint in his own animal using his individual taste in doing so.

Flat tones of watercolor can be used or opaque wash. When the color was dry, we gave them a coat of shellac to preserve the color and stiffen the cardboard. The legs were made separately and fitted into slits cut into the bodies, thus making quite a "standable" animal. Viewed from an aeroplane they may leave something to be desired; but seen from the sidewalk they present a most satisfactory appearance.

After we had worked out several patterns, a friend to whom they were shown said, "Oh, yes! Henry Turner Bailey has published animal patterns cut the same way. Here is one of a pig I copied the other day." Surely there is nothing new under the sun! However, I am submitting our circus patterns with the hope they may help someone who like myself has missed out on Mr. Bailey's suggestion.



A PAGE BY MISS DOROTHY KALB, ART TEACHER, WILSON NORMAL SCHOOL, WASHINGTON, D. C., SHOWING HOW THE ANIMALS ARE MADE FOR THE CARDBOARD CIRCUS SET. ALMOST ANY ANIMAL CAN BE DESIGNED ON THE SAME PLAN

To Hold Your Rubbers

EMILIE P. LINDER

A "PIN" FOR RUBBERS.

To keep your rubbers
From running away
Just pin them this way.

THIS problem when completed may be of practical use, for a child who has done good work will be glad to give a present of his own making to a younger child who besides being pleased will unconsciously learn neatness by using the gift.

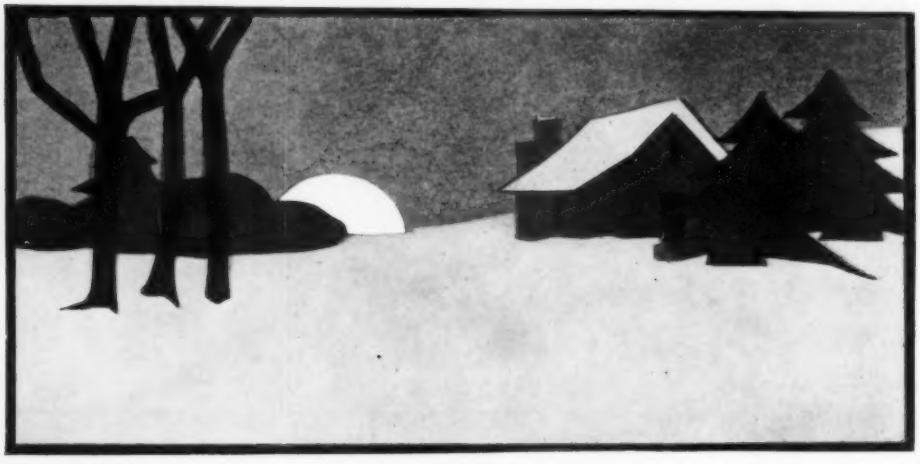
The spring clothespins were purchased in the five-and-ten-cent store and should be carefully sandpapered before being dipped in a can of white enamel; any surplus paint should be taken off with a brush. The accompanying drawing shows methods of dipping. Close the pin over a piece of tin a quarter of an inch by at least six inches long. Allow the pin to dry on the tin strip.

A variety of designs may be used, animals probably being among the favorites. Trace the design on the enameled pin and paint with "Enamelac." Outlines and eyes may be added in black after the first color is dry.

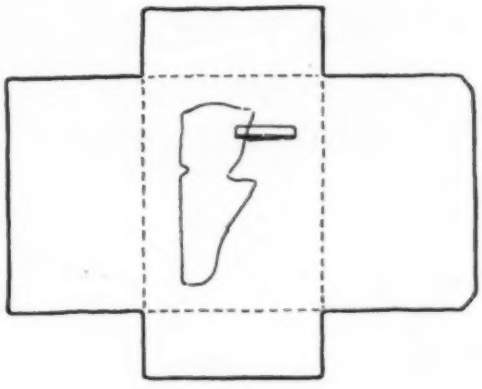
To complete the gift furnishes another problem; that of drawing the rubber from an actual model, and printing either of the two verses which explain the use of the pin. An envelope of the same color used in painting the design may be made of heavy paper in which to place the finished work. To get the dimensions of the envelope put the pin in place on a piece of paper so as to leave about half an inch on each side.

Rubbers were made for little feet
That like to run and play,
But when at home and off the street,
They often go astray.

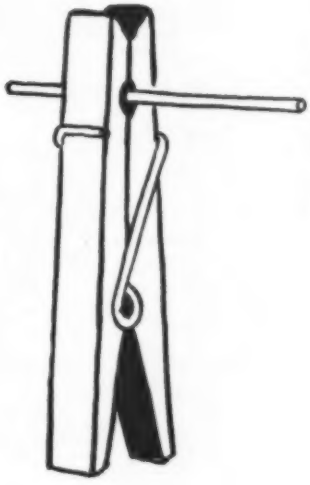
So just fasten them together,
And put them in their place;
And when we have bad weather,
You'll have a smiling face.



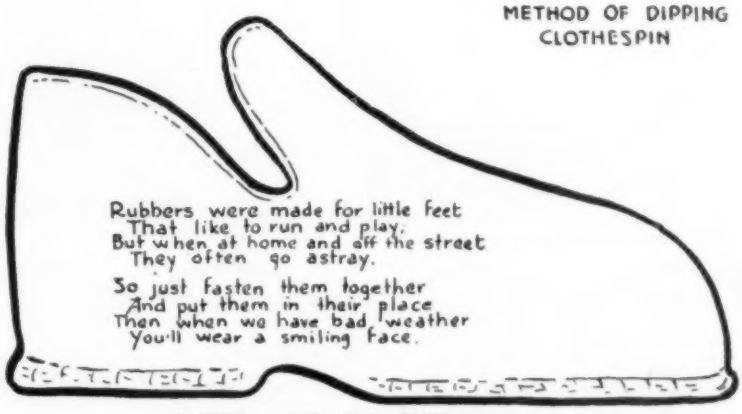
A WINTER LANDSCAPE IN CUT PAPER



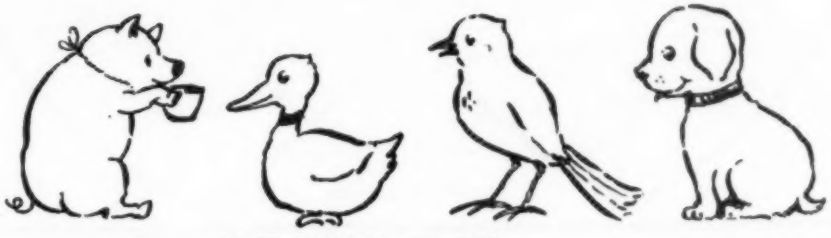
PATTERN FOR ENVELOPE



METHOD OF DIPPING CLOTHESPIN

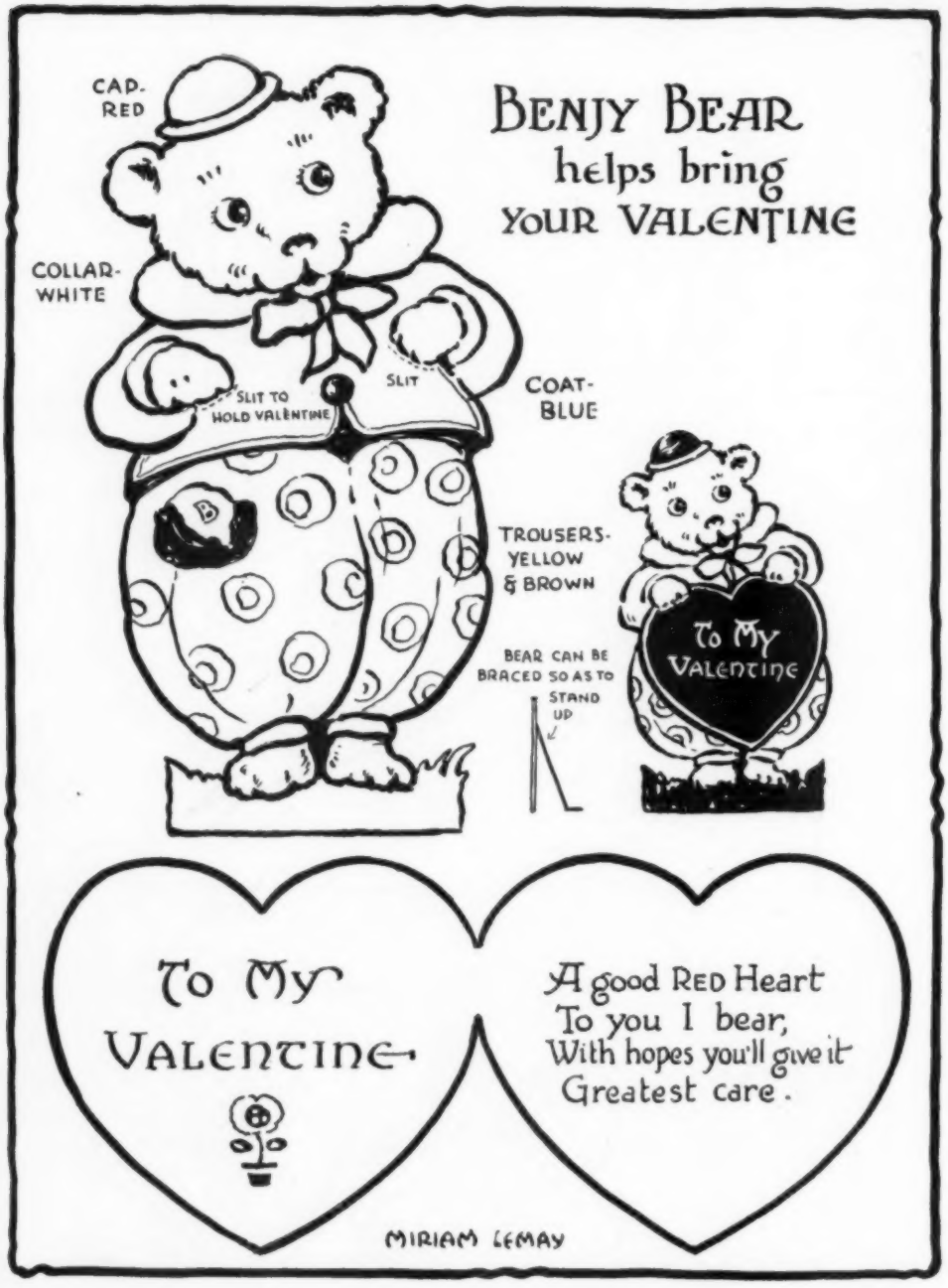

Rubbers were made for little feet
That like to run and play.
But when at home and off the street
They often go astray.
So just fasten them together
And put them in their place
Then when we have bad weather
You'll wear a smiling face.

PATTERN FOR THE RUBBER



SOME DESIGNS TO USE

A PAGE BY EMILIE P. LINDER, BLOOMFIELD, N. J., WHICH EXPLAINS THE METHOD OF DECORATING THE CLOTHESPINS TO HOLD RUBBERS. THE DESIGNS MAY BE SKETCHED IN DRAWING INK, IF DESIRED


CAP-
RED
COLLAR-
WHITE
SLIT TO
HOLD VALENTINE
SLIT
COAT-
BLUE
TROUSERS-
YELLOW
& BROWN
BEAR CAN BE
BRACED SO AS TO
STAND
UP
BENJY BEAR
helps bring
YOUR VALENTINE
To My
VALENTINE
To My
VALENTINE
A good RED Heart
To you I bear,
With hopes you'll give it
Greatest care.
MIRIAM LEMAY

"This little Pig went to MARKET"
CAP - YELLOW AND BLACK
COAT - RED
TROUSERS BLACK & WHITE
TAIL OF BLACK CORD
Little Piggy Curleycue
Brings this big heart
From me to
you
STRIP PASTED INSIDE TO HOLD HEART
Trace Peter and his Wheelbarrow onto stiff paper. Color & cut out. Trace heart onto red paper & write verse. Piggy's hoofs fit into slits in the barrow handles & heart goes inside.
WHEEL BARROW - GREEN
slit
Spread Wheelbarrow and Pig so that they will stand alone.
Cut Wheel from card board and fasten to shaft with a paper fastener.
Wheel - RED
MIRIAM LEMAY

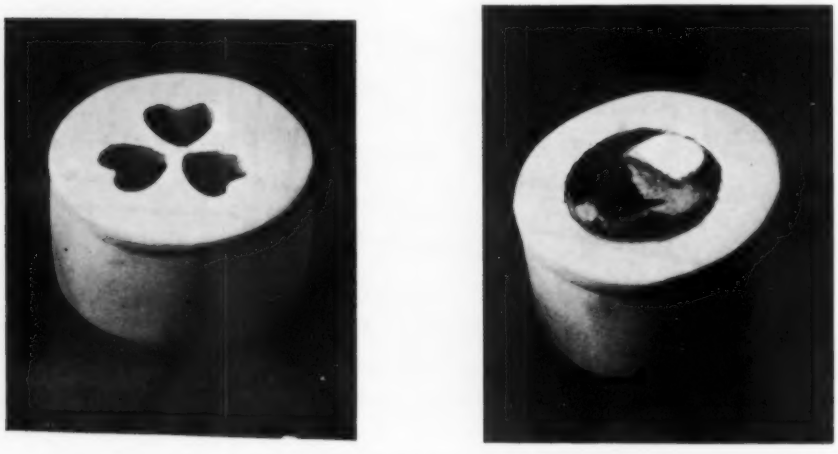
Valentine Boxes

ANTOINETTE HOLLISTER

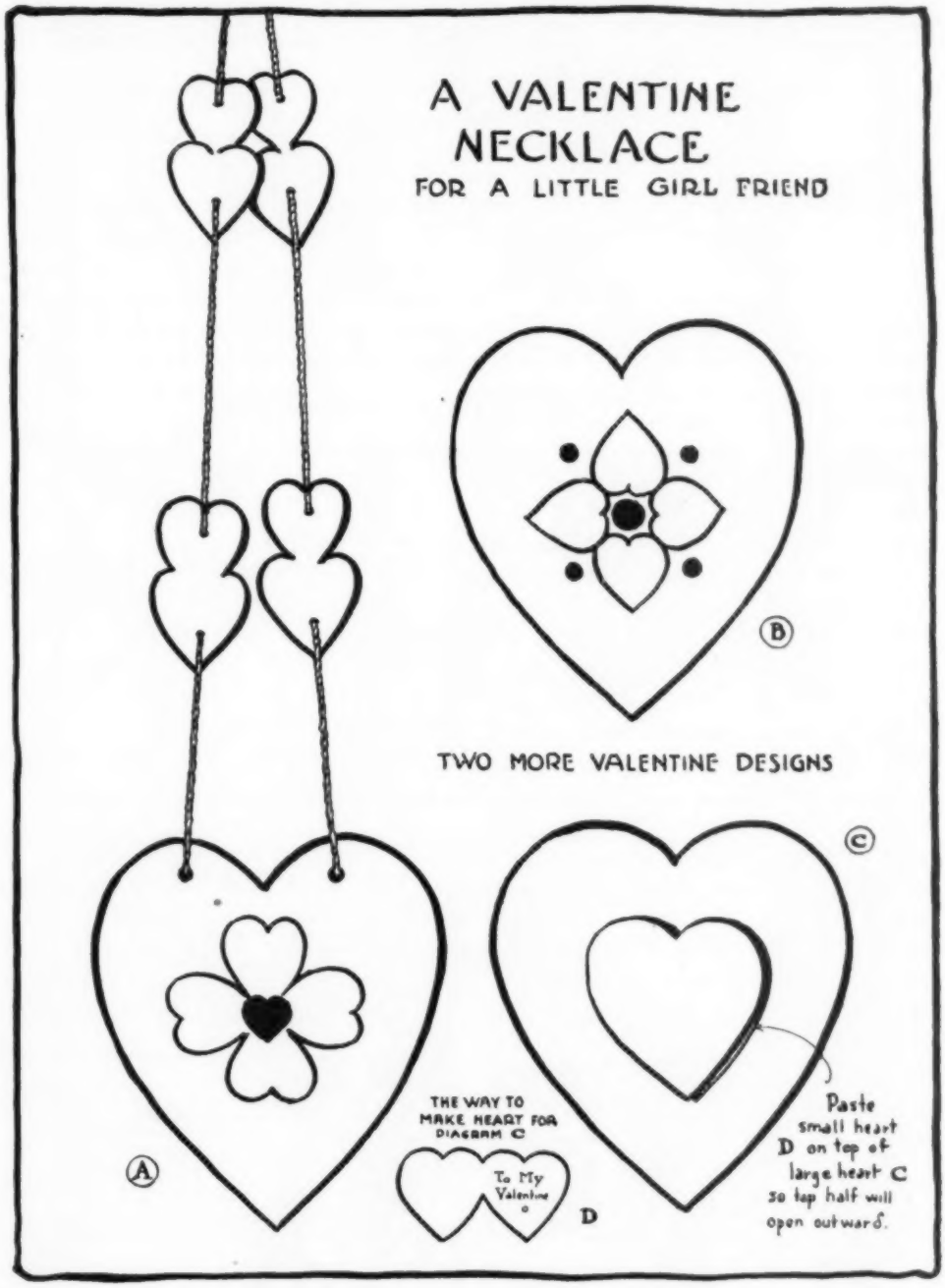
THE little Valentine boxes shown here are made of clay. First, make a little round clay tile, 2 inches in diameter and ¼ inch thick. This is the botton of the box. The sides are made of a single strip ¼ inch thick, 1½ inches deep, and 7¼ inches long. Fit onto the bottom and rub soft clay into this the joining until they hold together.

The top is made of a round tile 2½ inches in diameter, with a little roll of clay set into the bottom so it will slip into the top of the box. Patterns like those shown here can be used to make the box more attractive. These boxes are just large enough to hold enough candy for one small person.

OUTLINE DRAWINGS OF COVER DESIGNS



THE WAY THE BOXES LOOK WHEN FINISHED


A VALENTINE NECKLACE
FOR A LITTLE GIRL FRIEND
B
TWO MORE VALENTINE DESIGNS
C
A
THE WAY TO MAKE HEART FOR DIAGRAM C
To My Valentine
D
Paste small heart D on top of large heart C so top half will open outwards.

IDEAS FOR A NECKLACE BY MISS ABBIE BISHOP, NEW LONDON, CONN. THESE WERE MADE OF RED AND WHITE CONSTRUCTION PAPER, AND RED STRING. DIAGRAM C SHOWS ONE IN WHICH A MESSAGE MAY BE WRITTEN

A Sixth Grade Correlation of Reading and Art

ROBIN HOOD AND KING OF THE GOLDEN RIVER SILHOUETTE POSTERS

KATHLEEN KELLEY BACKER

THE children in Grade 6B brought in any scene from the story of "Robin Hood," as Robin Hood's Boyhood, How Robin became an Outlaw, Life in Sherwood Forest, etc. They worked in the scene outside of school hours. A drawing period which had been set aside for the purpose, was devoted to talks on good grouping of figures, margins and horizon. The scenes brought in were passed upon by the teacher and the class. They were then cut out of black paper, preparatory to assembling and pasting during the next drawing period. The cuttings were mounted on panels of oak tag 9″ x 12″ and 9″ x 18″. When completed, they formed a most interesting border which was placed around the room above the blackboard spaces. The whole story of "Robin Hood" was told in sequence.

The selection studied in 6A Reading was "The King of the Golden River." The class was told to select some dramatic incident in the story and make a poster of this incident. Figures were first cut freehand from scratch paper. When each poster was ready it was criticized. Pupils then made the final poster, using silhouette plan. Every child in the class made a poster. Many pupils made use of the principle of ellipse which had been receiving considerable attention and emphasis during the lessons on Object Drawing.

ROBIN HOOD panels by:

Lenora Sawn—Boyhood of Robin Hood.

Dorothy Rice—Life in Sherwood Forest.

John Turk—Robin Hood on the Way to Nottingham.

KING OF THE GOLDEN RIVER panels by:

Lenora Sawn—The Black Brothers. (This set was made after the class was promoted from 6B).

Frances Ferson—The Visit of the West Wind.

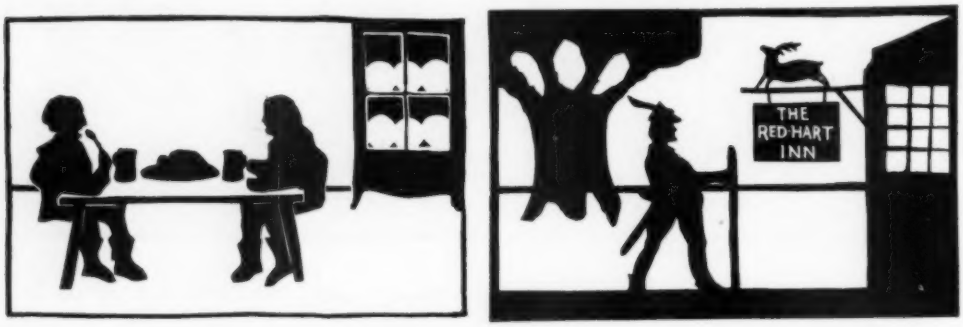
John Turk—The Black Brothers and the Strange Visitor.

Rita Kuhn—Gluck Turns Goldsmith.

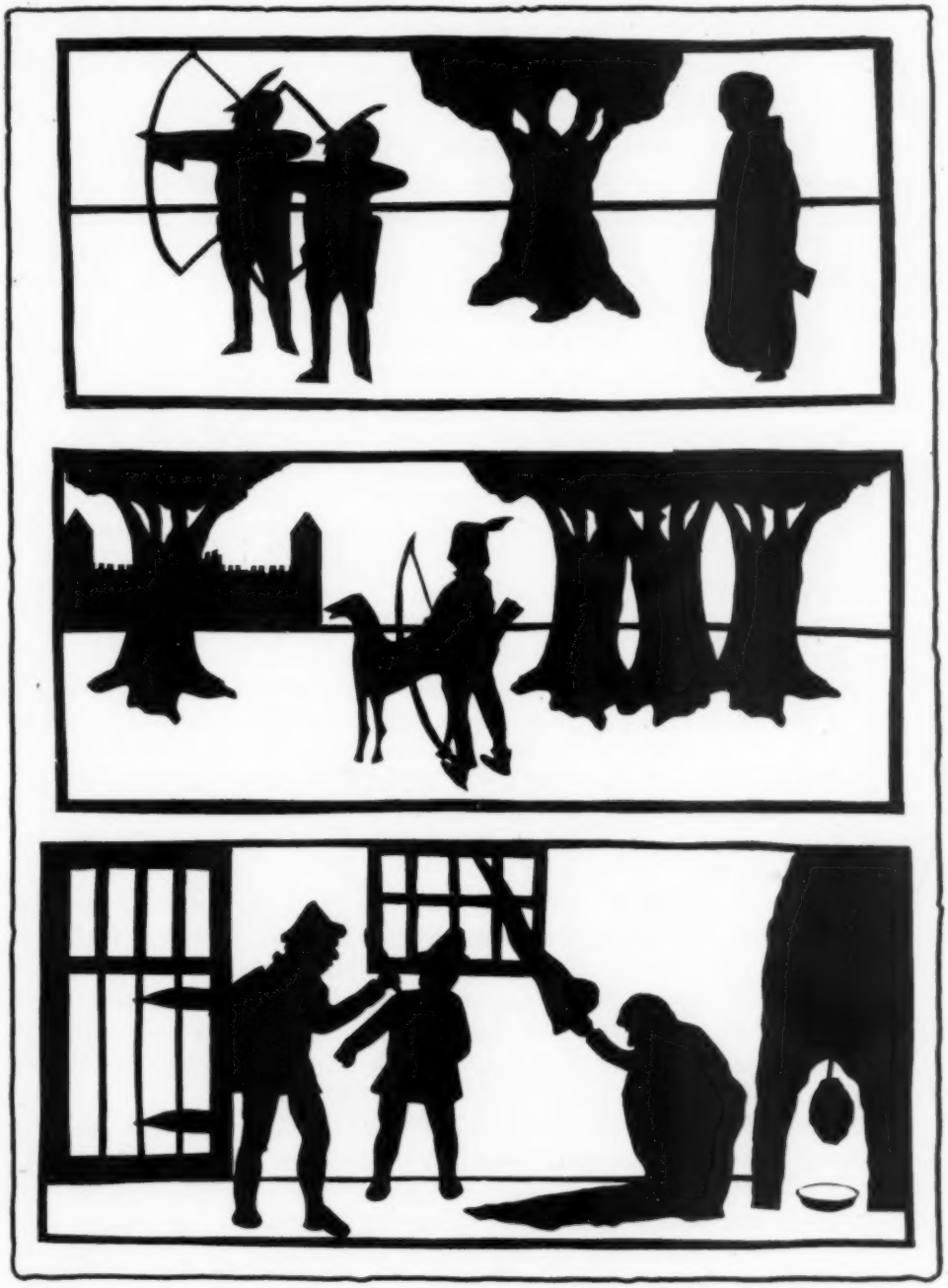
Dorothy Rice—The Southwest Wind and the Black Brothers.

READING POSTERS ON VIKING TALES by:

George Pearson and Dagney Peterson.



TWO SCENES FROM ROBIN HOOD CUT BY CHILDREN OF LONGFELLOW SCHOOL



SCENES ILLUSTRATING "ROBIN HOOD" CUT BY CHILDREN OF LONGFELLOW SCHOOL, MINNEAPOLIS, MINN., UNDER DIRECTION OF KATHLEEN KELLEY BACKER, TEACHER. THESE ILLUSTRATE "LIFE IN SHERWOOD FOREST"; "BOYHOOD OF ROBIN HOOD"; AND "THE BLACK BROTHERS."

Book Reviews

THE SIGNIFICANCE OF THE FINE ARTS is a splendid book published under the direction of the Committee on Education of the American Institute of Architects. It contains some 450 pages of clear concise reading matter on the subjects of Architecture, Sculpture, Painting, Landscape Design, City Planning, The Industrial Art, and Music. This book would serve admirably as a text book for High Schools and Art Schools. Marshall Jones Co., Boston, Mass. Library edition, $7.50; textbook edition, $3.50, postage extra.

LIGHT AND COLOR, by M. Luckiesh, Director, Laboratory of Applied Science, General Electric Company, will be welcomed by printers, commercial artists, interior decorators, advertising men and lighting specialists. This book is full of practical suggestions on such subjects as Selecting Colors, Show Windows, Interiors, Electrical Advertising, Attention Value, and Color Characteristics. It is well illustrated with color inserts and contains over 250 pages. Published by D. Van Nostrand Co., New York City. Price, $3.00 net.

ART TRAINING FOR LIFE AND FOR INDUSTRY is an interesting little book covering a much needed subject. Its writer, Charles Alpheus Bennet, says in his preface "It is the hope of the author that this book will stimulate clearer thinking about art and the place of art in American education. It is quite generally conceded that art has not yet come into its own in America, though it is well on the way. Possibly these few chapters may serve to accelerate its motion just a little." The subjects covered are Art Appreciation, More Art in Industry, America's Opportunity and A National School of Industrial Art. Every teacher interested in the progress of art education should read this book. Publishers: The Manual Arts Press, Peoria, Illinois. Price, $1.00.

PRACTICAL PERSPECTIVE is a little book of 70 pages showing just how to make all kinds of mechanical drawings by the Isometric method. While not conforming to the fine arts idea of perspective rules, it is planned for use in the shops and so arranged that any mechanic can understand and work from drawings made by its method. Written by Frank Richards and Fred H. Colvin, with a chapter on True Perspective by C. W. Reinhardt. Publishers: The Norman W. Henley Publishing Company, New York City. Price, $1.00.

BLUE PRINT READING by Joseph Brahdy, B. S., C. E., Brooklyn Vocational School, will be found very useful by teachers in apprentice, trade and vocational schools. Its aim is to enable a student of elementary school training with little or no knowledge of mechanical drawing to read the drawings on commercial blueprints. Some of the chapters are Blue Prints and Blue Printing, How an Object is Represented as a Working Drawing, The Scale of a Drawing, Orthographic Projections, Conventional Practice, and Drawings of a Value and Grandeur. The book is well illustrated and easy to understand. Published by D. Van Nostrand Company, New York City. Price, $2.50 net.